





## Who will fan Conservative doubts?

To all intents and purposes, we are now between a quarter and a third of the way through Mr Baker's generous consultation period. In some parts of the country, chair persons of school governors are being roused from their holiday stupor by the sound of documents thudding on the doormat. As they summons their extraordinary meetings or sit down to pen their instant responses to the Government's proposals, they are faced with a fundamental difficulty. The Government is not prepared to listen to arguments against the substance of the proposals. Yet most of those now being consulted have doubts about the underlying principles which underpin the proposals. No doubt Mr Baker will get plenty of detailed comment from the local authorities and their associations on open enrolment, local financial delegation and "opting out". But there are many gaps in the consultation documents; those who wish to have a say seem to be expected to make up the detail as they go along.

And as everybody knows, the Government does not regard what the local authorities or the teachers' unions say as of any significance. It must be very dispiriting for the functionaries of the Old Order to perform the ritual dances which the official consultation processes demand.

The National Curriculum is the innovation which most closely links questions of principle with questions of detail, and this will be the discussion document teachers find it easiest to respond to in the spirit (if not the terms) Mr Baker wants. Watch future issues of *The TES* for a lively discussion when the schools get back in session.

It is more than the mid-August lull which lends interest this week to some comments on the Government's education plans from a Conservative source. (There is a real sense in which it is only Conservative criticism which is likely to bear fruit in Mr Baker's consultations). The Bow Group (page 1) has published in its journal, *Crossbow*, a rambling and self-indulgent review of the way the Conservatives handled their general election campaign. The Bow Group is a self-perpetuating Conservative faction - once regarded as a ginger group, now lacking any very clear delineation - which prizes its independence of view and uses it from time to time to commandeer the headlines.

What the *Crossbow* editorial has to say about the main planks in the Conservative election campaign is far from complimentary to Mrs Thatcher and her senior colleagues. Seeing the inner cities and education as the twin issues of the Conservative campaign, the editor asks "Given the incomplete nature of the Conservative manifesto ideas for education and housing, is there the slightest chance that these areas of policy crises will be resolved to anyone's satisfaction by the next election?"

This, of course, makes an important point which many people would like to toss in at the outset of any consultation process. The education proposals simply don't begin to carry the weight of the hopes which the Government pretends to invest in them. Even if you don't think they are all positively harmful, you would need to be credulous beyond all reason to see in these plans the reformation of English education. They look

much more like a series of half-baked moves to increase instability within the system and pave the way at some future date for more radical forms of privatization. This is how the extreme Right will sell these ideas among themselves in the run-up to the election. If that is what is at the end of the line, many people (including many moderate Conservatives) will hesitate to join the train. *Crossbow's* verdict on the Conservative education policies is equally damning. "The idea of whole schools opting out convinces no one; nor will it until the details are clear... It should be obvious to anyone with a working knowledge of the state school system that the type of schools likely to muster the initiative to opt out are going to be those which have an excellent PTA and parent-governors. In short, they will be schools where there are no problems to begin with..."

Similar practical considerations apply. In *Crossbow's* view, to proposals to give governors more power over money and administration. "In schools where the parent-governors are fit to exercise such authority, there is unlikely to be trouble in the first place. It will be in those schools racked with problems... where still worse chaos is likely to result."

Mr Baker's reply to his political friends would be that this is offensively patronizing to ordinary parents. But neither reprieve nor rhetoric will deal with the practical politics of the nuts and bolts. "Practical details are required," argue Mr Baker's Conservative critics, "to convince the public that these proposals are not simply going to result in an even worse set of sink schools in the inner cities - in the grip of unsuitable parent-

governors with no intention whatsoever of opting anywhere."

It will be interesting to see if *Crossbow's* trenchant criticisms strike any sparks within the Conservative ranks. Already there have been rumblings of dissent from Tory grandees like John Biffen and the deeply disenchanted Edward Heath. There are profound differences between the handful of out-and-out radicals whose ultimate aim is to get rid of any kind of state provision of education, and the much larger number who still believe in the possibility of a good system run by elected local education authorities.

Mr Baker has never been a member of the hard-right himself, and sees grant-maintained status and city technology colleges as a way of creating an intermediate group between the local authority schools and the independent sector. By doing this, it is said, he hopes to buy time in which the rest of the maintained system can regroup and pull its act together. He has to give a sop to Cerberus, but would still like the world to know his heart is in the right place.

Much of this is speculation: Mr Baker is an inveterate persuader, and he is hard at work persuading worried Conservatives that there is a method in his madness. If it is necessary to do this by playing both ends against the middle, he will carry it through with the utmost insouciance. What is interesting, however, is that an exercise in persuasion should be necessary at all. There is still time, locally and nationally, to mount resented attacks on the proposals themselves, not just argue about the nuts and bolts.

### Second opinion

## Is this what they meant by 'more say for parents'?

Education officers are sometimes parents too. I am certainly one and, together with my wife, decided to attend the annual parents' meeting of my children's school to exercise my new-found powers.

I wondered what kind of animal this meeting was going to be, especially as the report of the governors to the parents contained nothing about the curriculum followed in the infant and junior schools for which the governing body had responsibility. I checked the Education (No 2) Act 1986 and Circular 8/86 to see whether the governors had been in breach of their responsibilities.

The governors were required to give the time, place and agenda for the APM, including a note that the function of the governing body, headteachers and local education authority would be discussed. The report was to inform parents of resolutions passed at previous meetings, the names of the governors and their constituency groups, the addresses of the chair and clerk, arrangements for the next election of parent governors, the execution of their financial responsibilities and steps that the governors had taken to strengthen their links with the community including - wait for it - the police. However, because the Secretary of State has not yet made regulations under Section 20 of the Act, there was no requirement for the governors to present any information on the quality of the curriculum that the schools were offering.

I could well imagine how this would be received by the parents, but was surprised to note that only 15 parents attended the meeting. The total number of pupils on the rolls of the two schools was in excess of 600 (the schools being three forms of entry with 30 to a form). When you consider that potentially more than 1,000 parents could have attended, I was bitterly

disappointed to note that the parents present just about outnumbered the 11 members that comprised the governing body.

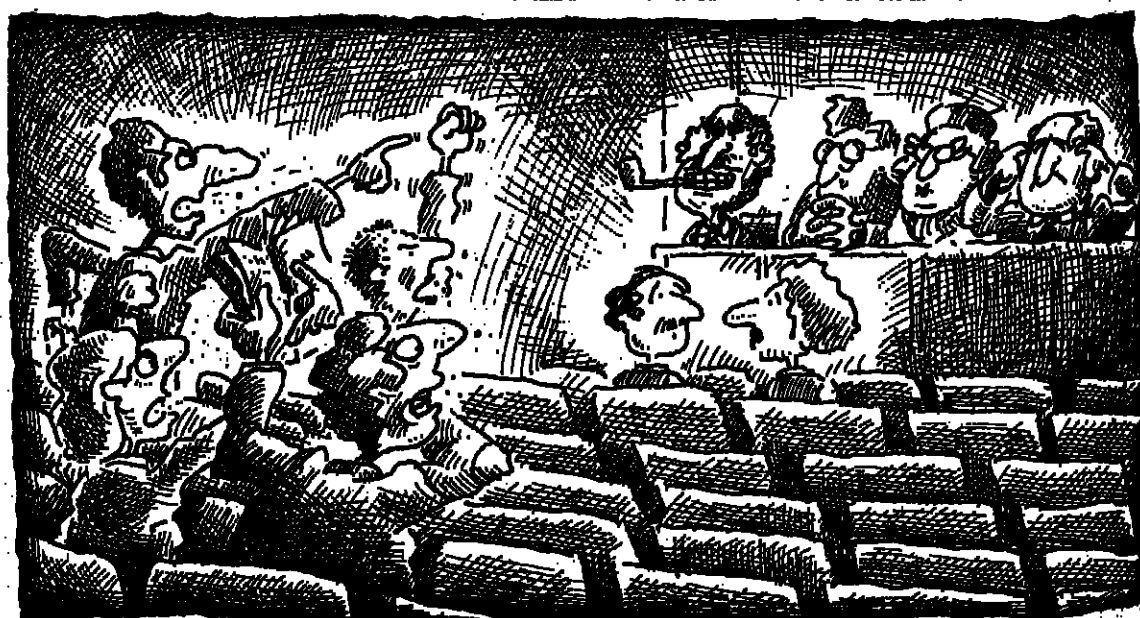
There was a furore about the content of the report raised by the vociferous minority of parents who were determined to make their small presence felt. The governing body was dominated by the politicians - seven altogether - six of whom were Tories (the two heads being ex-officio). I rapidly realized that it was going to be fun and games because the majority of the 15 parents were Labour party activists who did not hesitate to exploit the fact that the governors had a distinctly true-blue aspect. How could it be otherwise since the schools are in Mrs T's own constituency?

The meeting began with one parent asking for clarification about whether parents had the right to criticize governors, school staff and education officers. The chairperson (who expressed profound displeasure at being called either chairperson or chair, letting it be known that he wished to be styled as chairman) was immediately floundering.

"No!" he categorically stated. "I have no intention to criticize any person, but can you tell me where in this Act this is stated?" questioned the parent, waving the legal document for all to see.

I decided that it was time to help the "chairman" out, and suggested that it would be quite wrong for parents to criticize any person by name without, first, having given the said person warning of intention to do so and, second, providing him/her the opportunity to respond to the criticism.

There then followed a question about the traffic on the road surrounding the schools. The governors had done little. They had been ineffective. They had been bludgeoned by the bureaucrats at the town hall. The



chairman provided a gallant defence by quoting chapter and verse of the determined efforts the governing body had made to resolve the intractable problem, but to no avail.

One of the parents did, nevertheless, suggest a course of action that had not been thought of before. But this was not good enough for the activists out to make their political points. They wanted to pass resolutions, condemning the governing body and were frustrated when they were reminded that they could not do so as they were not quorate.

"Where is that written in the Act?" questioned the same person who had wanted to know whether individuals could be criticized.

"Check the statutory instruments, and you will discover that the meeting is quorate if the total number of parents present is at least 20% of the number of pupils on the schools rolls. As 120 parents are not here, we are not quorate," he was told.

The chairman then read out the only question asked by a parent that related to the curriculum. The infant head provided a brilliant and exhaustive answer but, alas, this did not spark any discussion. Her response was met by an inappreciable silence, because, I suspect, the parents present were not

in attendance to discuss the performance of the school - merely to embarrass the Conservative-dominated governing body.

As the long evening began to draw in, the only Labour party governor slated the governors for arranging the date of the next governing body meeting without any reference to him. It was his fault, pointed out the Chairman, for not being present at the previous meeting. But he couldn't help it, he explained, as he was out of the country. Bad luck, countered the chairman.

I pointed out that the parents were not there to witness such a slanging match and proposed that the dates for future governors' meetings be discussed at governors' meetings.

Our first annual parents' meeting left us thoughtful. The Government's intention was that parents should have more say in the running of the school. If such meetings continue to be hijacked by politicians and political activists, the mass of parents are bound to be turned off.

The other point worth making has to do with resourcing the meetings. The Government wants to extend the democratic process but seems to consider that this can be done without releasing resources. The governors of

our children's school produced a depressing report without being allocated any finance by the L.E.A. They succeeded in "achieving" this only because of the hard work and goodwill of the headteachers and their clerical staff. However, there is a limit to what may be expected in this regard from our schools if these meetings are to become meaningful.

In the final analysis, parents want to know how well their children are doing. I am not convinced that such a device will assure them that they will be able to secure their children's future.

David Sassoon  
David Sassoon is acting education officer for Brent but writes as a parent

no comment

"Examining the mathematics, I am in doubt whether assistance should follow an analytical approach which is somewhat abstract in paradoxical equation or emphasize the practical simulation. Letter from parent of 10-year-old boy at Whifflet School, Croydon."

Sponsors have raised more than £8 million in Nottingham. James Meikle reports

## Funds flow for first CTC built from scratch

The first purpose-built city technology college is due to open in Nottingham in 1989 - with industrialists and well-wishers pouring between £8 million and £10 million into the venture.

The local CTC trust is set to buy a 4.5-acre inner-city site from the Hanson Trust, backers of the country's first CTC in Solihull. Outline plans for the building will be considered by the Conservative-controlled city council on September 17.

A local textile mill, Mr Harry Djanogly, was the first to announce funding for a CTC in the city. Other investors are on the way and an appeal will be launched soon.

Department of Education and Science architects will help draw up the building plans, which are expected to include community facilities. The principal's post has already been advertised, so the first head can influence

the design as well as develop early ties with industry and commerce.

The Nottingham CTC will be more expensive to start than the Solihull pioneer, which is set to open in September next year and which begins selection tests for its first intake in October. The Hanson Trust paid £1 million to buy the 125-year-lease on a secondary school on the brink of closure from Conservative-controlled Solihull council.

The Government, however, plans to help sponsoring companies meet the extra costs of building CTCs from scratch. Special grants will be made to assist mortgage repayments, and loans will be guaranteed by the DES which will also meet running costs.

Ministers have set aside £4 million for the CTC schemes this year, but the fund rises to £20 million in 1988-9 and £30 million the following year.



Friendly gesture: Mr Baker with Mr Harry Djanogly earlier this year

Announcements on other pilot schemes - 20 are planned - are expected soon. Sponsors have already come forward in South Yorkshire and Wandsworth, London, and a site is on offer on Teesside.

The Nottingham CTC is in Sherwood Rise, a site known in the city as the home of the Players' cigarette warehouse. There is a strong ethnic mix in the local community.

The decision to buy the Hanson Trust land came after an eight-month search. The connection with the Solihull CTC's backers is coincidental; the Nottingham CTC trust is paying a

commercial price.

Key figures in the local community, business and university plan to start building as soon as possible. The city council was Labour-controlled until May; the Nottinghamshire education authority is still Labour.

Mr John Ramsden, the project director, said: "We want to co-operate with them. Obviously if we take 1,000 children from their catchment area we shall have to come to a working arrangement. We want to help children in this area demonstrate their absolute potential. There is no politics in it at all. We are there for education for education's sake."

## Morrell to the 'rescue' of ILEA

by Barry Huggill

Mrs Frances Morrell, the former leader of the Inner London Education Authority, is writing to Labour councillors with a "battle plan" to prevent the break-up of the authority.

Next month, Mr Kenneth Baker will issue a consultative paper outlining his proposal to allow individual London boroughs to opt out of the ILEA.

The three Conservative-controlled boroughs, Wandsworth, Westminster, and Kensington and Chelsea, have indicated their interest in going it alone and have set up working parties to study the matter.

This week, speculation was raised that those boroughs could be joined by Labour-controlled Islington and Liberal-run Tower Hamlets.

Mrs Morrell, an ILEA member for Islington, lost the leadership to Mr Neil Fletcher earlier this year. Close friends report that she is sceptical of Mr Fletcher's ability to mount a "save ILEA" campaign.

Her belief is that the authority could have considerable support in the House of Lords for an amendment to Mr Baker's planned Education Bill preventing a borough opting out unless a majority of parents with children of

school age wished it to do so.

Mr Baker has made it clear no school will be able to opt out of I.L.E.A. control without the support of parents. But he has said that this will not be a requirement for opting-out boroughs.

Mrs Morrell's initiative follows reports that Labour Party members in Islington are seriously considering emulating the Tory boroughs and making an application to run their own education service.

If the Conservative boroughs do leave the ILEA, Islington would almost certainly have to make a larger financial contribution to make up the shortfall. The loss of the wealthy Westminster borough would be a major blow to ILEA finances. Some Labour councillors believe that it would be cheaper for Islington to run its own schools than subsidize poor boroughs such as neighbouring Hackney.

It is this consideration that has led the Liberals in Tower Hamlets to snap up a working party to consider the pros and cons of opting out.

Mr Neil Fletcher said that he would be "amazed" if any Labour borough considered abandoning its "collective loyalty" to the ILEA.

## Youth workers fear role change

by Ian Nash

A Government move to shift the emphasis of youth service work towards catering for disadvantaged school pupils is worrying some youth workers.

The service has been included in education support grant estimates for the first time this year. About £5 million will be available over two-and-a-half years to fund 15 to 20 vocational-ly oriented youth service projects for 14 to 21-year-olds "at risk" in mainly inner city areas.

The three target groups are pupils performing badly at school, young people over 16 not on, or dropped out of, the Youth Training Scheme and those with no jobs post-16.

Both the National Youth Bureau and the National Council for Voluntary Youth Services have applauded the decision and - in collaboration with the Department of Education and Science - have produced guidelines to help principal youth officers with implementation. But some youth workers and some

local education authorities (who will have to submit the bids to the DES) have serious misgivings over the way the ESQ project - *Learning By Achievement* - has been targeted.

Many youth officers feel that the first target group of 14 to 16-year-old disadvantaged pupils "is where the youth service fits uneasily alongside education."

Where the youth and education services have overlapped it has been in the 16 to 25 range. But there are fears that the youth service will be relegated to a "remedial" role.

However, the Department of Education and Science insists there is no question of the scheme being coercive or a way of removing disruptive pupils from school. Work, including self-help schemes to repair and improve run-down premises for youth work, would be done outside school hours.

Other eligible projects include volunteer social service activities and performances in the arts with emphasis on

vocational skills such as stagecraft, sales and design, and venture schemes to encourage leadership skills.

I.L.E.A. which qualify would be given around £100,000 a year to employ youth workers and support the training of existing staff who would be better prepared to attract youths. A DES spokesman said: "A youth who is involved in refurbishing old premises is less likely to vandalise them."

It would seem, however, that few applications for grants will be aimed at the 14 to 16 age group and that the most likely schemes will be an extension of the drop-in centre but offering youths a far more structured experience.

The youth service has never wanted to be involved in vocational training leading to formal qualifications. But ESQ activities could be linked to MSC schemes, leaving youth workers free for counselling and nurturing social skills.

## Pregnant woman sacked

The governors of a Kirklees special school have been condemned by a Leeds tribunal for their "old-fashioned attitude" in dismissing an employee because she was pregnant.

Mrs Anne Conroy was asked to leave her job as head of care at Holly Bank School, an independent school for multiple-handicapped children in Huddersfield, when she told them she was going to have a baby.

She brought the case to an employment tribunal with the support of the Equal Opportunities Commission. She did not have any rights under the Employment Protection Act as she had been employed for less than two years, but she was able to use the Sex Discrimination Act.

The tribunal awarded her £250 compensation which the EOC considers too low. It is supporting her application to review the amount which will be heard on September 17.

The tribunal found that although the governors treated men and women generously when they were off work through illness, "women employees who have become pregnant have been expected to leave, and if they did not do so they were dismissed".

## Micros raise HE chances

School leavers with poor A level results taking part in the mad dash for higher education vacancies will have an advantage over others if they have access to computers.

Details of places available at more than 200 colleges and universities will be updated daily through the new computerized Educational Counselling and Credit Transfer Information Service (ECCTIS), sponsored by the Department of Education and Science and based at the Open University.

The ECCTIS staff expect 20,000 calls from disappointed pupils over the next few weeks and initial figures from higher education institutions suggest that 6,000 courses will use the service to fill last minute vacancies.

For those with access to a computer, the savings are considerable. All relevant vacancies can be seen at a glance for the price of a local phone call, whereas admissions tutors for polytechnics and universities estimate that 25 to 30 long distance calls are made by the average candidate seeking a second chance.

The ECCTIS displays vacancies using two computer systems: Prestel and The Times Network System (TTNS).

For further information about ECCTIS, careers teachers assisting candidates should phone 0908 368928. Around-the-clock information services are also available from the UCCA (tel 0272 217244) and the PCAS (0272 217721).



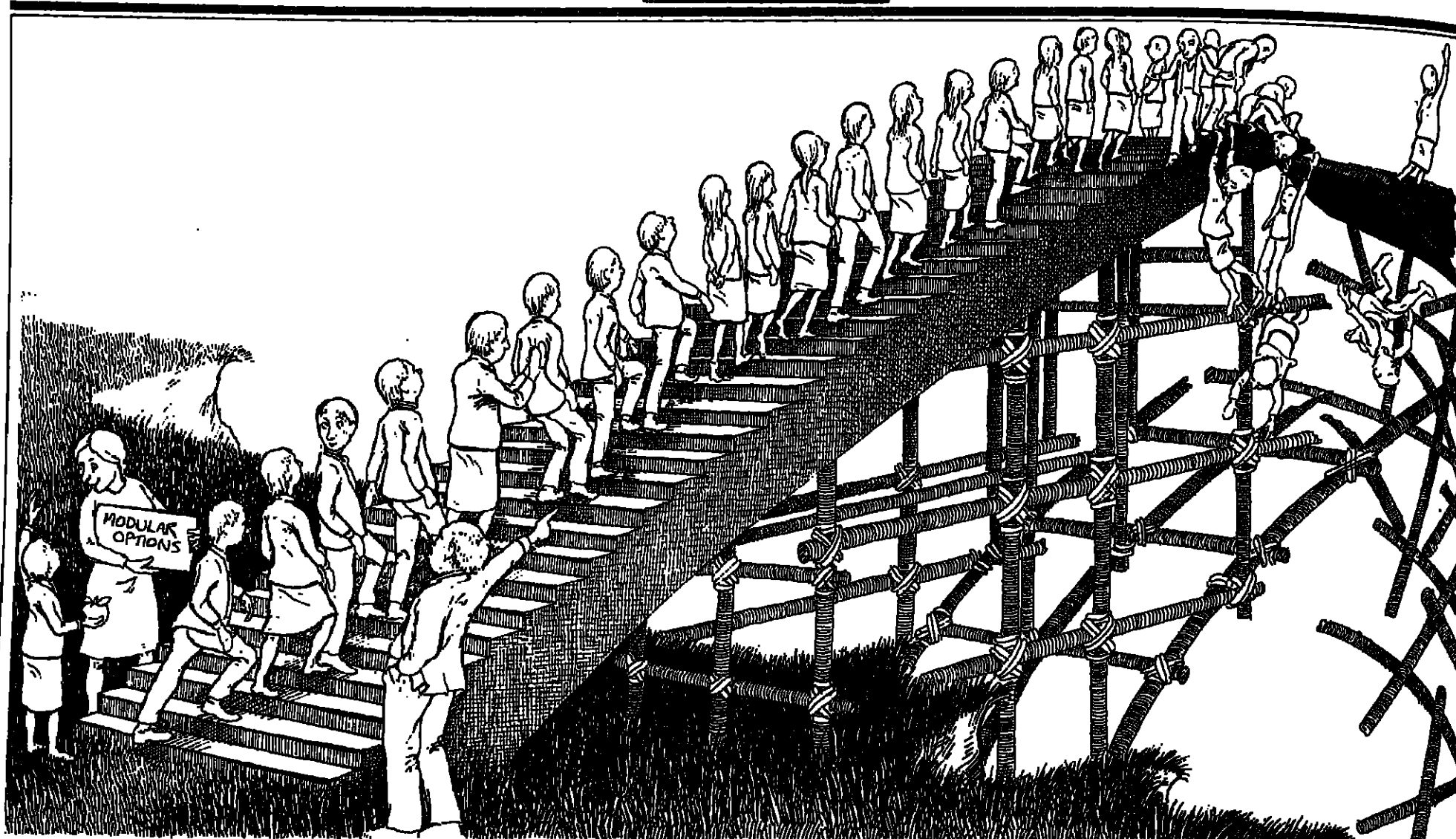
SCOTVEC  
Scottish Vocational Education Council

SCOTVEC intimates the closure on 21 August 1987, of its Edinburgh office, at 22 Great King Street, Edinburgh EH3 6QH.

From Monday 24 August 1987, SCOTVEC will operate from the council's Glasgow office at:

38 Queen Street  
GLASGOW G1 3DY  
Tel: 041-248 7900





## Modular way to a modular life

Andy Hargreaves argues that assessment reform might well be undermining the comprehensive experience instead of enhancing it

Whatever their other differences, most of the teaching profession and the Secretary of State seem to be agreed on one thing: improving pupils' motivation is an important priority. And who could argue with that?

Anything that can be done to increase young people's interests in learning must surely be worthwhile. Certainly, that belief helps explain the widespread support that has been given to new assessment initiatives like pupil profiles, records of achievement and graded assessments in recent years.

Records of achievement, for instance, aim to widen the possibilities of achievement by recognizing social and personal achievements as well as academic ones; and out-of-school achievements as well as in-school ones. They offer opportunities for young people to declare things of value and personal worth to them. By promoting self-assessment, they aim to get pupils to take more responsibility for their own learning. And the one-to-one discussions of progress between teachers and pupils are designed to give pupils a stake, however small, in determining and reshaping the curriculum.

All these are highly positive motivations. So too are schemes of self-credentialing. By assessing subject learning on a step-by-step basis through a series of graded levels with certificates at the end of each one, pupils are provided with a clear structure of rewards and incentives. And by breaking up the curriculum into discrete, assessed modules of a few weeks each in length, pupils are given shorter, more attainable targets.

All this motivationally-inspired effort must be highly desirable, mustn't it? Some might reasonably complain that many teachers will not be able to cope with the new assessment initiatives or that there will not be enough time and resources to do the job properly. But presumably, you cannot quibble with the motivational principle itself. Or can you?

I believe that we have accepted the arguments about improving motivation, and the assessment reforms associated with it, much too easily.

Motivation is not self-evidently a good thing. It all depends, of course, on what you are being motivated towards. When we have been harassed by enthusiastic insurance salesmen, timeshare option sellers or door-to-door missionaries for millennial religions, have we not sometimes wished they had a bit less motivation?

So it is in education. We can become so dazzled by the new motivational trickery that we very easily lose sight of what the motivation is for. What we should be asking is for what purpose, what learning, what knowledge are we wanting to motivate our children? What do we want them to learn better? If we take these questions seriously, it means that we need to consider our role not just in relation to assessment, but in relation to curriculum too.

Now, in some ways, involving teachers and pupils in the new patterns of assessment is explicitly meant to increase their role in changing the curriculum. First, assessment reform is certainly intended to change the process of constructing the curriculum. Involving pupils in self-assessment necessarily involves them in assessing their teaching and curriculum too. Sometimes, this can lead to negotiation of the curriculum - adjusting it to pupils' individual needs.

Second, assessment reform is intended to change the structure of the curriculum. It is meant to encourage the development of modular or unit-based curricula. With their shorter, more attainable targets, their more attractive packaging and their greater flexibility for management and pupils alike, such systems are seen as superior to the conventional study of school subjects for up to two years or more in pursuit of a final examination.

What is absent in all this, though, is any discussion of the relationship between the new patterns of assessment and the content of the curriculum. All those discussions we had in the mid-1970s about the essential knowledge and experiences to which all young people are entitled - these things have been conspicuously absent from the new assessment agenda.

The profound implication of this is that in the new assessment initiatives we have a system designed to boost

pupil-motivation but without any broadly-based discussion of what pupils are being motivated towards; about what sorts of things we are committing young people to and whether these have any educational or social worth.

This, I believe, is not accidental. For teachers, pupils and parents alike, the new patterns of assessment are not just strategies of motivation, but of manipulation too.

Take the teachers first. In recent years, we have seen decisions about the overall content of the curriculum increasingly being taken out of teachers' hands. The new national curriculum will complete that process. It will take away teachers' responsibility for decisions about the fundamental purposes of education; about what is regarded as necessary or desirable for young people to learn.

At the same time, though, teachers are being made increasingly responsible for the technical means by which this centrally and politically determined content is to be delivered. They are being given a measure of control over, while also being held more responsible for, the process and structure of the curriculum; for the motivational means of getting pupils to acquire the centrally-decided curriculum contents. Teachers are being made the technical executors of others' political will.

This could have dire consequences for teachers in the future. If Mr Baker's newly-designed educational system comes to be seen as having failed - if, for instance, improved standards are not achieved, extra jobs not secured, or levels of disruption not reduced - it is unlikely that Mr Baker's new national curriculum will be politically blamed for this.

We should anticipate little criticism that the newly defined 'basic subjects' at the heart of the national curriculum might perhaps be too conventionally academic, too intellectually remote or intellectually impractical or stimulating for many pupils. For instance, Mr Baker will not be held to carry that criticism. More likely, he will be blamed for the failure to motivate, for the

inability to deliver effective pupil learning and acceptable standards of behaviour. This, I believe, is the key issue on which the professionalism, status and perceived competence of teachers will rest in the 1990s.

And the pupils? What are we motivating them towards? Current developments suggest that we are not, in fact, motivating them towards a common curriculum, towards shared experience, or towards a wide range of activities and achievement for all pupils.

Not what we appear to be motivating them towards, in fact, is acceptance of their place in a divided or differentiated curriculum with academic subject specialisms (Mr Baker's new 'basics') at its apex assessed by the GCSE; a broad technical and vocational band in the middle (for which TVEI has been the prototype); and a large number of 'low-attainer' initiatives at the base with practical work, community involvement and social and life skills additives.

Through the use of pupil profiles and the one-to-one discussion of individual pupil needs, we may fail in such a divided system, and even getting the pupils themselves to underwrite this through signing agreed 'learning' contracts and setting joint targets for the future. Through the use of pupil profiles and processes of negotiation, we may be securing pupils' loyalty and adjustment to a school system in which differentiation and divisiveness prevail. And through the use of graded assessments and stepped levels of achievement, we may not only be shortening pupils' horizons but dividing them too (a modular step-by-step curriculum, for a modular scheme-by-scheme life, perhaps).

If this complicated modular pattern will mystify the pupils, it will mystify the parents too. Here we have a system even harder to understand than the much criticized option choice process at 14. By guiding pupils through a complicated series of individual modules where credits may or may not add up to a public examination certificate at the end, parents will find it hard to

implications of all this for their children's opportunities - until, perhaps, it is too late. Such modular, choice-based patterns increase the power of the school to sort and select without objection from the parents whose children might be disadvantaged by this process.

In short, there are very strong signs that the new strategies of assessment, the led reform in education will do to the school, manipulate the pupil and teacher, mystify the parent. The answer is not to abandon the new assessment initiatives, but to unhook them from the differentiation and divisiveness that is characterizing the new secondary school curriculum. They should instead be developed and used alongside a national entitlement curriculum, a broad and balanced curriculum, covering a wide range of educational experiences in which what is counted as 'basic' does not easily defer to political prejudice or academic tradition, but includes environmental awareness, aesthetic understanding, political literacy, and so on as well.

This should be a curriculum to which teachers themselves make a continuing and powerful professional contribution. This kind of breadth, by widening the possibilities of educational achievement and giving them equivalent status as 'basics' will assist the development of educational achievement and opportunity for all social groups in a way that would enhance the character of secondary education as a distinctively comprehensive one.

Improved motivation towards such as these would be worthy indeed. It would restore the comprehensive purpose to the centre of curriculum and assessment reform, not replace it with a manipulative bag of motivational tricks.

Andy Hargreaves formerly lectured in the department of education at Warwick University and is co-editor of *David Reynolds of Educational Policy*. Controversies and Critiques, to be published by Falmer Press early next year. He is now Associate Professor of Educational Policy, University of Ontario Institute for Studies in Education.

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### Staff stress

Mr Kenneth Baker, the teachers' friend as he likes to be called, is having trouble with his underlings. It's all very well announcing a new initiative every second speech as long as you don't have to write the consultative papers that invariably follow. Nor read the acres of typescript that flow into the DES as every Tom, Dick and Harry in the educational world tells you why your wonderful plans are all wrong.

Now I am not saying that the Minister didn't have a hand in drafting the consultative papers - the odd full stop here, the spelling correction there - but you know as well as I that he is much too busy changing the world to bother with the minutiae of the changes. That's the job of the mandarins.

They, I can reveal, are in a panic. They can't cope and want another 70 staff to help. Already officers from other government departments are being wheeled in to give a hand.

Way back in May, when the Great Education Reform Bill was just a glint in Mr Baker's eye, they were cramming six days' work into five.

The First Division Association, the mandarins' trade union, estimated at the time that civil servants working immediately below Sir David Hancock, the top man at the DES, were working a 60-hour week minus 20 minutes a day lunch-break.

I can't imagine what hours they are putting in now. I tried to find out but all the people I phoned were taking their 20-minute lunch-break. They are obviously under great pressure and had to wait until mid-afternoon before they could get out of the office for a quick sandwich.

One might program it so that the pressing of a clock symbol would make the words "What is the time?" be spoken via a text-to-speech synthesizer. An individual symbol might stand for a number of words, depending on the context. In one context, for example, the picture of a jacket might represent the word "chest".

The foundations for a whole conversation can even be laid. Michael went to MacDonald's secure in the knowledge that his requests for a Big Mac and an apple slice had been pre-programmed. As the machine is said to be capable of holding a virtually unlimited number of words, its possibilities seem endless.

The so-called "Talker" appears to have several advantages. It is quick, because the user does not have to type out words, and it is light and mobile, fitting neatly onto a wheelchair. Most importantly perhaps, it only requires the programmer to be literate. The

user merely needs to be able to recognize picture symbols and associate them with words. Michael's ability to learn has improved so rapidly as a result of the machine that staff at the college have already re-assessed him at a different level. He has picked up the technique of programming sentences into the machine by watching Mr Tony Jones, PAD's lecturer in charge of communications and technology. But while he is able to read, he has still to be taught to initiate conversation and to build sentences up for different situations.

It is probably only a matter of time before Michael's American-accented voice becomes more life-like. Mr Trevor Sutton, managing director of the machine's European distributors, expects it to offer a female version and, but the device has also raised some problems. "We have somebody who has not spoken for 19 years and is shy,

and all of a sudden everyone wants to talk to him - he can't keep up with it," Mr Price said.

Michael had been billed to give a short speech at his sister's wedding, but found at the last minute that he did not have the courage. "We have to build his confidence," said Mr Price. "The machine, which has been assessed as suitable for four more of the college's students, is not the only technological advance generating interest at the college."

Mr Jones is busy programming a reading scheme devised by Mr Price that is operable by a single switch - by a hand or foot, for example - and allows students to choose their own pace. The program will automatically set 15 exercises on the basis of any story typed in. Can it be combined with story? Students are motivated to get to the end of each exercise by the chance to "gamble" in a computerized horse race.

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Sue Surkes reports on a revolutionary aid for disabled students

## The micro that breaks the silence

Being greeted by Michael Armitage, a student at the Portland Training College for the Disabled, near Mansfield, is a novel experience.

For Michael, aged 19, has never been able to speak. He suffers from a form of spastic paralysis that affects the muscle-control in his throat. His new-found voice, robotic though it sounds, comes from a computer.

The micro has revolutionized Michael's life. He has ordered a hamburger at a take-away, talked to his parents on the telephone, performed "Singing in the Rain", and even chatted up his favourite female friend at the college, who is herself learning to master the machine.

"Can you imagine a man who has never been able to speak, who has shut himself away in his room, suddenly being given the opportunity to communicate with a voice?" said Mr Don Price, head of the Portland Assessment and Development Centre.

The American-designed micro, which can be operated by touch or by light, was first marketed in the UK in October. At the end of July, about 70 of the machines were in use in Britain and Ireland.

The machine's keyboard consists of picture symbols which the student learns to associate with words, phrases and whole contexts.

One might program it so that the pressing of a clock symbol would make the words "What is the time?" be spoken via a text-to-speech synthesizer. An individual symbol might stand for a number of words, depending on the context. In one context, for example, the picture of a jacket might represent the word "chest".

The foundations for a whole conversation can even be laid. Michael went to MacDonald's secure in the knowledge that his requests for a Big Mac and an apple slice had been pre-programmed. As the machine is said to be capable of holding a virtually unlimited number of words, its possibilities seem endless.

The so-called "Talker" appears to have several advantages. It is quick, because the user does not have to type out words, and it is light and mobile, fitting neatly onto a wheelchair. Most importantly perhaps, it only requires the programmer to be literate. The

user merely needs to be able to recognize picture symbols and associate them with words. Michael's ability to learn has improved so rapidly as a result of the machine that staff at the college have already re-assessed him at a different level. He has picked up the technique of programming sentences into the machine by watching Mr Tony Jones, PAD's lecturer in charge of communications and technology. But while he is able to read, he has still to be taught to initiate conversation and to build sentences up for different situations.

It is probably only a matter of time before Michael's American-accented voice becomes more life-like. Mr Trevor Sutton, managing director of the machine's European distributors, expects it to offer a female version and, but the device has also raised some problems. "We have somebody who has not spoken for 19 years and is shy,

and all of a sudden everyone wants to talk to him - he can't keep up with it," Mr Price said.

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Way with words: Tony Jones gives tips about the Touch Talker to Sandra Forrest, aged 18, as Michael Armitage looks on.

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### Place in the sun

Readers will recall last week's summer tale of two unions, the NUT and the AMMA. One was recruiting staff and the other was tightening its belt.

This week I can report that the AMMA has taken a further step towards its goal of replacing the NUT as the dominant teacher union. It's all to do with the status of the general secretary and concerns what he does during the summer vacation.

As everyone knows, Mr Jarvis of the NUT has for some time taken the opportunity to sun himself at his college in France. And Mr Max Morris, who was never general secretary, but always behaved as if he was, was one of the first socialists to discover the delights of second home ownership over the Channel.

Not to be outdone, Mr Peter Smith, AMMA's newly-appointed joint leader, is currently relaxing at his newly-acquired property in Greece where, which has given Mr Peter Dawson, a man many miles to the right of the perfect opportunity to assert his championship of the common classroom teacher.

"I am at heart a poor, humble schoolmaster," he confided to me on Friday. "I have no second home - I rarely have time to get to my first one. My tastes are simple and the most I desire is a few days with my golf clubs down in Devon."

### Jenny decamps

I see that the IEA has finally withdrawn Jenny Evans with Eric and Martin from circulation. The tract has been available by "special request" from teachers' centres, but according to an IEA spokesman teachers were taking it out for "the wrong reasons". How does he know?

### Acronym

What angel wakes me? Kate Wood plays Titania at St Paul's primary school, Cambridge.

A new project aims to show pupils that Shakespeare can be fun. Geraldine Hackett reports

## Rehearsing the Bard, but with poetic licence

A nine-year-old improvising the role of the ambitious Lady Macbeth urges her husband on to murder with the words: "Killing him doesn't mean you don't like him. It just means you want his job."

Such poetic licence is one of the ways in which the Shakespeare in Schools project encourages children actively to enjoy and appreciate Shakespeare.

In the Oxfordshire primary school that was turning *Macbeth* into everyday language, the class decided to present the tragedy as a puppet show in a Barnet primary school. Beatles

music was used as the link between the acts of *A Midsummer Night's Dream*. The Shakespeare project is half-way through its two-year programme and serious work in primary schools is just beginning. Since the start of the project, 30 teachers have taken a term's secondment to work on ways of introducing Shakespeare.

The inspiration behind the project is Dr Rex Gibson of the Cambridge of Institute of Education, who persuaded the Leverhulme Trust to fund the project. As well as providing training for seconded teachers, who then become project associates, Dr Gibson

and John Salway are working with six selected schools to produce detailed reports on pupils' experience of Shakespeare.

Teachers are seconded for a term. Four of the weeks are spent on residential courses in Sheffield, Cambridge, Stratford and London. For the rest of the time, they either spend the word about active ways of bringing Shakespeare into English and drama lessons, or research the possibilities in their own school or local authority.

Rosemary Cuttonch, a teacher from Worcester sixth-form college who spent the spring term last year on the project, has developed an in-service Shakespeare programme for the county.

"Although we are only half-way through the project, we have found that Shakespeare can be effectively and joyfully extended to a wider range of pupils than is traditionally introduced to Shakespeare," said Dr Gibson.

"Primary school teachers have sometimes been diffident about Shakespeare, but we have found language difficulties are not as great as anticipated. Parents are also becoming involved in the project.

The response from pupils brings constant surprises. One sixth-former told Dr Gibson he saw Othello as "a digital character". "He meant Othello was always either fully switched on or completely switched off."

## All-Welsh teaching demanded

by Bert Lodge

No child should be admitted to school in the Welsh-speaking areas of Wales until he is fluent in the language, a pressure group for the protection of Welsh demanded last week.

In its first manifesto, *Mudlad Adfer* (Movement for Restoration) calls for all primary teaching to be in Welsh and as much secondary as possible. The policy would apply to Gwynedd, certain areas of Ceredigion, north-west Powys and parts of Dyfed districts where it is estimated at least 60 per cent of the population speak the language.

*Adfer* - considered more extreme than the Welsh Language Society from which it broke away about 10 years ago - also wants to see Welsh the official language of every local authority in those areas. "Ability to speak Welsh should be essential for public posts in the Welsh-speaking counties," says the manifesto.

As a press conference to launch the manifesto, Mr Howard Huws, chairman of *Adfer*, said it was language and nothing else which made a nation. "And for a language to live it must possess a piece of land which belongs to that language and not to any other."

## Corporate question

The Association of Polytechnic Teachers is asking members how they think pay and conditions should be negotiated when the polytechnic education colleges are granted corporate status and direct funding.

What do you think? The Association of Polytechnic Teachers is asking members how they think pay and conditions should be negotiated when the polytechnic education colleges are granted corporate status and direct funding.







## Jeremy Sutcliffe reports on a pupil's attempt to preserve an environmentalist's paradise which had been threatened by the Channel Tunnel development

# Lester puts brake on bulldozers

A predatory kestrel hovers over Scrubs Wood in inner London, in search of an early lunch. The pickings are likely to be rich, for this is the capital's newest, and among its richest, havens for wildlife.

At first glance, it is hard to credit this two-and-a-half-mile corridor of poisoned land, wedged between the west London railway line and the Grand Union Canal on one side and Wormwood Scrubs Prison on the other, with anything other than starlings, sparrows, and perhaps the odd rodent.

In fact, it is a treasure island for the urban environmentalist, with a recorded 99 species of birds, 350 species of plants (including 11 new to London), 92 herbs and shrubs, 22 mosses and five lichens. Seventeen species of butterfly have also been recorded.

Until three years ago Scrubs Wood, and neighbouring Little Scrubs Wood, were virtually unknown to the serious naturalist. In 1984, however, it was put firmly on the map as a wildlife haven by a London Wildlife Trust survey.

As a result of the survey, the trust, supported by the Hammersmith and Fulham Amenity Trust and the boroughs of Hammersmith and Ealing, have attempted to secure the site as a conservation area.

They planned to preserve it as a teaching area for London schools and colleges, and for use by university and polytechnic researchers.

As part of the project, the nearby West London Stadium set up a conservation club for young children to teach them about wildlife.

Although only between 60 and 70 metres wide, and with many of its trees stunted by air pollution (it appears to have been used as an industrial tip long ago), the wood is claimed as an educational tool of immense potential value for inner London children.

Without the wood, it is claimed, children who might be taught to enjoy and respect wildlife will instead grow up ignorant of it.

Despite optimism, however, the deal fell through. Worse still, at the beginning of this year the landowner, British Rail, announced plans to bulldoze the wood to make way for new railway sidings, as part of the Channel Tunnel project.



Age of the lobbyist: 16-year-old Lester Holloway, whose lobbying skills succeeded in derailing the might of British Rail

But British Rail reckoned without 16-year-old Lester Holloway, a fifth-year pupil at the nearby Burlington Danes comprehensive school in Hammersmith.

Having grown up in the area, Lester probably knows the wood better than anyone. A keen birdwatcher and member of the London Wildlife Trust, he saw BR's plans as "pure commercialism", caring little or nothing about wildlife, or the effects on the community and its schools.

He decided to resist the plans, and within weeks had set up the Save Scrubs Wood Action Group.

The group held its first meeting, impressively, in the House of Commons, thanks largely to the support of local MP Clive Seely. By this time the western part of Little Scrubs Wood had been flattened by BR's earth-movers.

Lester was then put in touch with the former Fulham MP, Nick Raynsford, a member of the Channel Tunnel standing committee. The MP, through Lester's efforts, succeeded in forcing an amendment to the Channel Tunnel Bill which now requires BR to consult with the London Wildlife Trust before carrying out any work.

The bulldozers were stalled. Moreover, Lester's tenacity sparked off a publicity blitz which has severely embarrassed BR's corporate image.

Ironically, Lester's case has been taken up by television personality, Jimmy Savile, who has perhaps done more to foster that image through his TV commercials to promote the "This is the Age of the Train" slogan. Environmentalist David Bellamy is also said to be considering entering the fray.

Even more important was that earlier this month the listeners of BBC Radio 4's flagship news programme, *Today*, had voted Lester the winner in the programme's "Best of British Youth" awards.

Although voting figures were not given, Lester polled far more votes than his rivals, in a competition that proved more popular than *Today's* established Man and Woman of the Year awards (current holder Mrs Thatcher).

Despite the blaze of publicity, however, and in spite of being photographed with actress and rock star Toyah Wilcox at a swish presentation luncheon at the Savoy Hotel, Lester still has a long way to go.

So far, the Save Scrubs Wood campaign has succeeded only in winning a voice in the debate over the wood's future. There has been a stay of execution, but the wood is still condemned.

"We've stopped the bulldozers, but it's no good just temporarily stopping

them. We need to protect it for all time, Lester says.

"I know it's not impossible. Sometimes I feel I'm bashing my head against a brick wall, but it has to be done. You have to campaign for what you believe in. I believe in birdwatching: it's what I enjoy doing and I don't want this habitat where I grew up destroyed.

"The Scrubs is a remarkable piece of land. It's a hidden treasure which has only just emerged. It is too young to become a designated site of special scientific interest, but it has got enormous interest.

"It's been proved ecologically to be a valuable haven for wildlife, and not only that, it is slap bang in the middle of London."

Lester, who recently celebrated his 17th birthday, returns to school next month to begin studying A levels, but the campaign will continue to occupy much of his time.

To add to the growing list of supporters among MPs, councillors, show business and television personalities, he now hopes to enlist as many schools – and individuals – as possible to help the campaign.

The Save Scrubs Wood group can be contacted at 101 Ercanwood Street, Old Oak, London W12 0BH.

## IN BRIEF

### McGoldrick job search

Miss Maureen McGoldrick, the headmistress at the centre of last year's "race row" in the London borough of Brent, has applied for a job in neighbouring Barnet.

Miss McGoldrick, who denied making the alleged racist remark that led to a 15-week suspension from the headship of Sudbury infants school last summer, is among 14 applicants for a similar post at the smaller Queensmead infants school, Whetstone.

### Funding gap

Mr Derek Fatchett, Labour's junior education spokesman, has accused Mr Kenneth Baker, the Education Secretary, of turning polytechnics into "second rate, cut price colleges".

He complains of a widening divide between funding in universities, where the annual cost of educating a student in 1984/5 was £5,210, and polytechnics, where it cost £3,015.

In a letter to Mr Baker, he claims this is an "academic view of factory farming that has led to polytechnics being devalued in the eyes of some employers and potential students".

### Security move

Mid Glamorgan I.e.a. will spend £10,000 this year to strengthen security systems in its schools.

It may introduce security vaults following the success of a pilot system at an infants school in Caerphilly.

Equipment and property worth £32,000 was stolen from the authority's schools last year.

### Ironed-out

The main building at Bitterne Manor primary school, Southampton, is to be replaced – after a 75-year wait. It was built of corrugated iron as a temporary measure in 1912.

### Deaf provision

The British Association of Teachers of the Deaf has called for all I.e.s. to employ at least one teacher of the deaf for every 5,000 pupils.

In a paper submitted to the Education Secretary, it criticizes the differences in provision, staffing and funding between local authorities with comparable populations.

### Modular option

The National Association of Head Teachers has called on the Higgs Committee on A Levels to back a modular approach to the curriculum, linked to assessment which involves some form of credit accumulation.

### Language plans

Mid Glamorgan I.e.a. wants £212,000 from the Welsh Office to promote Welsh language education in the county next year.

It has nominated eight projects including the peripatetic area teachers programme in which six specialists teach Welsh as a second language in English medium schools, and help with first language tuition in designated bilingual schools.

### Wildlife cover

Leeds City Council is to ask its education committee to consider curriculum coverage of wildlife issues and animal behaviour, and to appoint an officer to deal with animal welfare issues in schools.

### Royal seal

The Prince of Wales is giving a royal seal of approval to the London County Council's scheme under which employers guarantee jobs to teenagers who achieve set educational goals. The Prince will visit Mulberry School, on Commercial Road, on September 16.

## NEWS FOCUS

# Crime, crashes and combustion

## SYSTEM SECURITY

The early advocates of computers believed that machines, unlike mortals, were infallible. They were wrong. Sue Surkes explains why

Computers may well have brought considerable high-tech benefits to institutions of learning. But very few "users" have not dreaded the worst from time to time.

Horror stories abound of research students losing their entire life's work at the press of a wrong button, of mischievous students tapping into highly classified information about exam results, and of vital files being destroyed through fire, power failure or vandalism.

Some of the nightmares have now been confirmed with the publication by BIS Applied Systems of a series of computer case studies. The two on disaster and crime include some quite hair-raising examples of what can go wrong in education institutions.

Take the well-publicized example of the Open University where a £500,000-plus blaze earlier this year destroyed research files, records and data.

The fire, thought to have started in a faulty electrical heater, consumed the wooden building's computer suite which was unstaffed at the time. The computer had been used by a team of 20 postgraduate students working in the design department.

The case, BIS points out, highlights the importance of storing back-up copies of programs and data elsewhere. It emerged after the OU fire that most of the researchers had kept their own back-up disks so much valuable work could be saved.

Programming error was pinpointed as the cause of a somewhat less serious incident when 12,000 pupils were awarded maximum grades of C for their chemistry O level last year.

The mistake – which BIS says underlines the need to test software – was identified when parents and teachers at a traditionally high-flying school queried uniform C grades with the Cambridge Examinations Syndicate, which acts on behalf of five boards.

It transpired that a fault in the computer program logic had made exam grades dependent on marks gained in an optional paper. Those who did not take the paper received no marks and could therefore not obtain top grades.

Of course, computers are as vulner-

able to malicious tampering as they are to fire, water and other destructive forces.

At Thames Polytechnic, for example, three students accessed archive files and altered their own marks after having been encouraged to try to break the security of the polytechnic computer's operating system as part of a computer studies course.

At the London School of Economics, one student was disciplined for gaining unauthorized access to secret programs at the university's computing laboratory.

A vocational student, whose place of study has not been revealed, turned on the chemical company where he had been placed by demanding money with the threat that he had planted a logic time bomb on a program – a timed coding to damage files.

At Stirling University, a final-year student took to exploring the computing facilities' operating system. Finding that he could access all the university's administrative records with relative ease, he wrote to the principal suggesting improvements. He noted, for example, that one lecturer kept a draft examination paper in a computer file called EXAM.

Not all computer disasters have to be so involved. At Strathclyde University, a man walked in, asked some students which microcomputer on view had the most storage, unplugged the one he was directed to and simply took it away.

Dr Ken Wong, director of the security and privacy division at BIS Applied Systems, has several tips for educational institutions.

On data privacy, he pointed out that if a student altered exam results topped in by a lecturer, for example, it would be the lecturer who would be held liable under the Data Protection Act. The least that users could do to prevent unauthorized access to information was to use a subtle password.

To guard against sabotage or theft, he recommended a ruling prohibiting individuals from using the computer room alone.

For computers with a telephone facility which could allow information to be dialed out to a computer elsewhere, he suggested dispensing with direct dialling or at least logging calls. To minimize damage by fire, he stressed the importance of gas extinguishers for electrical fire fighting and water-based extinguishers for paper fires. Smoke detection systems were a valuable investment.

The Computer Disaster Casebook and The Computer Crime Casebook are available, price £50 each including p.p., from BIS Applied Systems Ltd, 20 Upper Ground, London SE1 9PN.

## NEWS FOCUS

### NEW EXPENDITURE TO BE SUPPORTED IN 1988/89

	New expenditure envisaged to be supported through ESAs in 1988/89 (£m)	Likely length of support (years)	Provisional assessment of number of t.e.s. to be supported
Primary science and technology	2.9	2	65
Education for a multi-ethnic society	1.4	5	60
IT in non-advanced further education	0.2	2	6
Education provision for the unemployed (REPLAN)	0.9	2	29
Management information in FE colleges	2.0	3	30
Services for parents of children under 6 with special needs	1.1	3	30
Action to combat drugs misuse	2.3	1	All
Books and equipment for GCSE	10.0	1	All
Mathematics in school	4.6	2	All
Records of achievement	1.2	2	10
Diversification of first foreign language	1.0	3	15-20
Learning by achievement	1.0	3	40
Open learning including Open College	2.1	1	15-20
Computer-aided engineering	19.0	5	All
IT in schools			

\*These activities are extended from the 1985/86 programme  
\*New activities

# Budget planning and bidding

## SPENDING

Geraldine Hackett examines the impact on education provision of the Government's education support grants

Most education authorities have now appointed at least one adviser to co-ordinate teacher training on drugs abuse. The money for such schemes – £2.3 million in 1988/89 – is provided directly from the Department of Education and Science through the system of education support grants.

By 1988/89 the DES expects £115.5 million to be spent on projects that have first to get its stamp of approval.

Four years ago, when the first tranche of £29 million became available, education authorities were not enthusiastic about such grants. For the first time, they had to bid for money and the rate support grant was reduced by the amount of ESG distributed.

The local authority associations have now come to terms with the changes and acknowledge that the grants system has been useful, particularly in encouraging the provision of information technology equipment.

"The impression I get is that many authorities regard this provision as

quite helpful," said Mr John McLeod, senior principal education officer at the Association of Metropolitan Authorities. "It does force attention on certain areas and has prompted some good work with special needs children," he said.

However, authorities are often disgruntled when carefully planned bids are unsuccessful. This year education authorities put in bids for three times the £32 million available.

In Hampshire, special advisers spent weeks preparing a £90,000 bid for a project aimed at improving spoken English which was turned down. And in Bolton the DES rejected a £26,500 scheme aimed at improving the information and courses available for unemployed adults.

"The acceptance of bids is erratic," said Mr Gordon Cunningham, education officer at the Association of County Councils. "It is inevitable that authorities will spend time on bids that are rejected and there is no way of knowing in advance."

It is some consolation that ESAs make up only a small proportion of an authority's education spending.

Bolton's grant money this year will be about £750,000, much of it going on midday supervision costs and provision of books and equipment for GCSE. The grants will enable Bolton to spend £73,900 on a pilot project intended to provide out-of-school activities for teenagers on a large, run-

down estate. Mr Chris Swift, the education officer who advises the authority on grant applications, believes an I.e.a. should be clear about its own priorities and resist being motivated only by the availability of grant. "We try to avoid being pushed in particular directions, while at the same time responding to categories for which money can be obtained," he said.

Local authorities have other sources of external funding: section 11 money from the Home Office for multi-ethnic projects; the European Social Fund; and the inner cities' urban programme. "Taking all such sources we would have £2.3 million. It is necessary to be selective about which grants are available," said Mr Swift.

In Liverpool, an ESG provides £120,000 for a programme of curriculum development in primary schools. According to Mr Peter Caswell, senior assistant director (schools), grants have enabled the authority to tackle areas that could not otherwise have been included in the budget.

Ironically, the Inner London Education Authority, which gets no education support grant because of its high spending, is receiving more than £1 million in education support grant.

A spokesman for the authority said such grants played a positive role in speeding up initiatives. "We have been able to push information technology equipment into colleges at a faster rate. In some cases, the finance has been in areas where we would have spent the money anyway, but it has to some extent dictated priorities," he said.

The major gripe from the ILEA is the administrative process. "Bids and pieces of money are flung at us with short notice. The process for applying is complex and the preparation has to be done in the school holidays," he said.

But questions were still being asked by parents and employers. How do you develop the skills demanded by the GCSE? How does continuous assessment work? And how do you differentiate and still ensure that the less able have a positive experience?

The best way of answering these questions, the school decided, was to mount an exhibition to demonstrate the changes in learning styles and the responses of teachers and pupils to new syllabuses.

The exhibition, which attracted at least 300 parents, governors, and employers last term, and which is to tour primary schools, public libraries and other institutions next term, shows off a range of resources, from computers, videos and slide projectors to course books and students' work.

One extract from a syllabus emphasizes the need for direct experience and is accompanied by pictures and models of fish and boats produced after a day at the seaside. Another extract – from a biology syllabus – focuses on the environment. The display includes specimens, workbooks, graphs about fungi and written work.

The exhibition illustrates the integration that goes on within the studies departments, for example, are collaborating on a study of shopping patterns. The event is also used as a resource in itself. Visitors are asked to fill in a questionnaire on their own shopping habits. Home economics stu-

# On tour with the GCSE roadshow

## EXAMINATIONS

Sue Surkes shows how an Essex school's attempts to get to grips with the GCSE may be used as a model for others

When the GCSE became a reality, The Park School in Rayleigh, Essex, swung into action. Talks were organized for parents and local primary school teachers. And a booklet was produced to try to dispel some of the doubts and confusion.



## Sue Surkes looks at the ILEA's attempt to improve parental understanding of its education system

# Inquiry finds tests too secret

The Inner London Education Authority's system of classifying pupils into three ability bands on the basis of verbal reasoning tests taken at transfer to secondary school should be replaced, a draft report issued for consultation by the authority's Independent Freedom of Information Inquiry suggests.

The inquiry, headed by Professor John Tomlinson of Warwick University and due to report in the autumn, backs proposals by the Hargreaves and Thomas reports of 1984 and 1985 respectively, that children's London Reasoning Test scores should be used instead to determine balanced intakes at secondary level.

Under the current procedure, heads are told how many, but not which, pupils in their schools are expected to fall into each band on the basis of results of an anonymous verbal reasoning test taken by all pupils in the transfer groups. They then allocate pupils to a band on the basis of their knowledge of the children.

The draft report argues that using LRT scores in place of the VR system would have several advantages. The information is already open to parents and can be readily explained; it measures reading skills relevant to the child's ability to cope with the secondary school curriculum; and it tests attainment in an area where improvement is possible – and therefore does not involve the negative effects of labelling some pupils as failures by branding them "low ability".

If VR banding is to be retained, it should be accompanied by more and better information, the inquiry team

concludes. Children's VR test results should not be kept secret from parents, and heads should explain why a child has been allocated to a particular band by reference to his or her work.

An earlier study conducted by the ILEA's research and statistics branch showed that children from various ethnic minorities did better than expected at 16-plus when their performance was compared to predictions. The researchers suggested that primary heads tended to underestimate the ability of ethnic minority pupils.

The research has been noted in the draft report which says: "In addition, given the evidence that certain groups are penalized by allocation to bands lower than those predicted by their test results, we argue that parents should have access to information about their child's test performance adjusted for age in the VR test and in the LRT, and also a note of what band the child would be allocated to on the basis of his or her performance in these tests. This might help to identify when a child's ability has been underestimated."

The consultation document, the response period for which has now ended, generally commends the ILEA's attempts to build a partnership with parents and welcomes initiatives such as the London Record of Achievement.

But it urges more openness and, in doing so, makes some recommendations that may prove controversial. The inquiry committee recommends, for example, that pupils' attendance figures and the proportion of half-day sessions lost "for whatever reason" should be published annually in

schools' information booklets for parents. Under the current policy, details about the number of children sent home are confidential and only given to officers and authority members on request.

Attendance rates can be good indicators of the curriculum on offer and how successful a school is at involving its pupils in learning, the committee says. It goes on to claim that many parents believe a child's performance can be affected by being sent home through industrial action.

"If parents feel that a negative impact results from industrial action, this might justify the publication of such information to increase parental confidence in the authority, if not in some individual schools. It is unlikely that schools will release such potentially damaging information unless instructed to do so by the ILEA and this is why we recommend that this extension of policy be introduced."

The inquiry team further argues that parents' information booklets should include details about schools' approved staffing establishments, the number of staff in posts and the qualifications, training and responsibilities of teachers.

The draft report stresses that information should be presented in an easily accessible way. It proposes that time for meetings with parents should be built into teachers' contracts, that education should be set up to give advice on education for 3 to 19-year-olds and that all schools should have notice boards for parents and, where possible, a special board or area

where parents can browse through information.

The committee recalls having been told that publication of information about pupils' performance could lead, "unless very carefully presented, to misleading and potentially damaging 'league table' comparisons of schools", but emphasizes that such information, presented in the "appropriate context" allows the authority to monitor standards, and schools to assess themselves in the light of resources, staff and children.

It proposes that anonymous information about a school's intake should be made public via the governors' annual conference to parents because of the "strong relationship" between intake and pupil performance.

The figures called for, for example, from the authority's Educational Priority Index (which takes factors such as eligibility for free school meals into account) and presented in the context of divisional and authority averages, would also allow governors and parents to understand the basis on which extra resources are allocated, it says.

It further recommends that the authority should require schools to collect anonymous information about the ethnic background of all applicants for places, along with reasons for refusal where a place was not offered. The ILEA should also publish statistics on the ethnic composition of different sections of the workforce, it suggests, so long as the individual's right to privacy is always protected.



## OVERSEAS

# White blackboards chalk up signs of prejudice

## AUSTRALIA

## Aborigines rebel against racism in the classroom. Anne Susskind reports

The Australian Human Rights Commission is to conduct an inquiry into the living conditions and schooling of Aborigines in the Toomelah Reserve on the New South Wales border.

The inquiry follows racial clashes earlier this year when 130 Aborigines crossed the border into Queensland and attacked whites in the town of Groundswind where their children go to school.

Groundswind High, 20 kilometres away from the reserve, is its nearest school.

Justice Marcus Einfeld, who has been conducting the inquiry, wiped away tears when Aboriginal parents told him of what their children had suffered at school.

One mother said the school had separate blackboards for white and Aboriginal students.

"The humiliation still goes on: you can understand why there is a lot of bitterness in Aboriginal people today," she said.

The wife of an Anglican minister said even the brightest Aboriginal children became withdrawn at Groundswind High, and left as soon as they were able. The bus on which they travelled to school was labelled the "Vegomite bus", she said.

History lesson notes, allegedly used at the school and tendered at the inquiry, showed the history unit beginning with European settlement in Australia, and ignoring Aborigines.

A teacher said he left the school after six months because of the racist attitudes of staff and white pupils. The white pupils, he said, spoke of going "digger-hunting" at the weekends. Aboriginal boys were not given a football to play because they were told they would destroy it, so they played with a sandstone, he said.

The headteacher denied the charges.

The inquiry was also told that water was available on the reserve for only 15 minutes each morning and evening. Children either washed at the school service station before going to school or did not wash at all.

Meanwhile, the father of a 14-year-old Aboriginal boy who had been expelled from school in another coun-



Left outback: most Aboriginal children quit school as soon as they can

try town, is suing seven teachers for defamation.

Herbie Elenes was suspended after allegedly punching a teacher. On his return, teachers refused to have him in class and went on strike.

The boy and his father set up camp outside the school in protest, but about three weeks later, Herbie was expelled.

Mr Elenes claims the teachers defamed his son by allegedly handing out pamphlets about him to the community.

Because of this, Herbie was "greatly injured in his character, credit and reputation and has been brought into public hatred, ridicule and contempt," the writ said.

A copy of the pamphlet attached to the writ contains the following statement: "The boy in question has a history of disobedience, verbal and threatened violence toward the staff."

The writ further alleges that the teachers, by going on strike, "intimidated and coerced" the Minister of Education into expelling the boy.

# Clocking-in reform set to arrive later than expected

## UNITED STATES

Like factory workers, teachers at schools in New York City have to punch time clocks when they arrive for work and when they leave. This does not, it has now been decided, encourage a very professional outlook. Under a new reform package proposed by Mr Robert Wagner, president of the board of education, the time clocks will go.

At least, that is what Mr Wagner hopes. He tried to get rid of them when he first took office 12 months ago, but this far bureaucracy has thwarted his instructions.

Mr Wagner, who is probably the best thing to happen to New York City education for a long time, has more ambitious reforms in mind. In a new report, he declares that the whole decentralized school system, instituted in 1969, has failed. He urges a complete reorganization "to create a structure that makes education the central goal and the school the centre focus".

Under Mr Wagner's proposals, schools whose students do well would get additional resources - principals of those which show poor results would be demoted or dismissed.

Instead of getting lifetime tenure after three years, headteachers would be given relatively short-term contracts. Mr Wagner is also proposing, to the dismay of teacher unions, that heads might be hired from fields other than education - possibly business or government.

Students, teachers and principals would be free to choose their own schools, ending the present practice of enforced assignment. This has already been tried out in one Harlem school district, and is proving a success.

Inside the classroom itself, teachers would also get more independence. Instead of being provided with detailed mandatory teaching materials, they would follow the Japanese system of being told what their students must know by the end of the year and deciding for themselves how to teach it.

"This strategy," says Mr Wagner's report, "permits the creativity of teachers to flourish, while promulgating a set of standards that must be met."

Required graduation standards in the schools would be raised, especially in the fields of reading and writing, to

meet the entrance requirements of New York's City University. This, comments Mr Wagner, would relieve the university of having to conduct so many remedial courses.

He also recommends state government support of private schools serving underprivileged children. "Were the private schools to close," says the report, "the city would have to spend more than \$5 billion (\$3.125 bn) to absorb their students. Because of their special contribution to the life of the city and to its children, schools serving low-income children should be helped by whatever constitutional means are available."

Whether any or all of this will come about depends largely on Mr Wagner's powers of political persuasion, and his success in battling the gargantuan educational bureaucracy of New York. School administration is currently split between a large central board and no fewer than 32 community school districts, and its problems include a student body which is 80 per cent black and Hispanic.

The board of education has frequently been criticized for inefficiency, most recently for failing to provide summer jobs for more than a fraction of 3,500 students who were promised work if they would take extra classes. Mr Wagner called the failure "truly alarming". The New York Times described it as "intolerable incompetence".

"All New Yorkers," thundered the Times, "should be alarmed and outraged if no one is held to account for this fiasco."

In the event, someone was. The head of the city's high schools, Dr Frank L. Smith, was promptly fired for administrative incompetence.

Getting rid of Dr Smith was easy. Removing the time clocks, not to mention the implementation of his other reforms, may present Mr Wagner with more of a problem, but he is certainly prepared to be tough.

This week one junior high school in the Bronx was closed down because it failed to show improvement in reading scores and attendance figures. Mr Wagner's chief lieutenant, schools chancellor Mr Nathan Quinones, said: "We cannot allow the failing institutions to continue. We have an obligation to our kids."

Bill Norris

# Contemplating Latin lessons

lost. He, poor chap, did not know what to do. He had been teaching for 15 years, and Rachel was the first foreign child he had ever had in his class.

He decided that if he could not speak Italian, he would just have to use English. Unfortunately, his vocabulary seemed to be restricted to about 20 words. Endless time was spent flipping through the pages of the little yellow pocket dictionary, as he haltingly struggled through a sentence in English. It was all done with the best of intentions, but it did not really do much to help Rachel learn Italian.

He knew I was a primary school teacher, so he invited me to spend time in the class. Maybe I could help Rachel, he said.

I did go in quite often. It was a revelation.

An Italian primary school has some quite unexpected aspects: total security for one. At nine o'clock school spirits. At 9.15 the front gate is locked. From then on, nobody at all can get in, unless they use the entryphone, and persuade someone to release the remote-control lock.

No parent ever gets in, and no child ever gets out. Yes, I got in, but this is southern Italy. Rules are absolutely inflexible - unless someone decides to ignore them.

Rachel's *maestra* arranged things for me. The doorkeeper just used to nod me through. He is the man who stands at the bottom of the stairs making sure no one ever goes up.



The *bidello* on the top floor used to nod me through too. This *bidello* has a desk out in the corridor, and a phone on the wall beside him. He has got the sports paper spread out on the desk in front of him, but he never stops watching. No little *bambino* could ever make a dash for freedom without passing that desk.

Standards are definitely higher than in England, though it is far easier, of course, to teach children to read and write in a phonetically simple language like Italian.

They waste little time on music, art and drama. They do maths and dictation. Every day, the *maestra* sets them some homework. They will have some number-work to do, and probably they have to read a passage from their book - the ancient Romans or the natural history of the Mediterranean.

I was very impressed. The girls did one model, the boys did another. (For some lucky reason, this is a very small class - it worked out at six or eight children to a model.)

"Did you enjoy doing that?" I asked Rachel.

Next morning, they will have to describe the working of the Senate, or the anatomy and habits of the starfish, without looking at the page. If they cannot remember, the *maestra* shouts at them, as any good teacher should.

An Italian nursery looks much like an English nursery. The walls are covered with weather charts and the children's collages. But curiously, they never seem to do any painting, any hardly any free drawing. There is endless colouring-in, but it is always of things that the teacher has first done, in outline.

In the older classes, there is less room for creativity and imagination than there is in England. What there is is relegated to Saturday mornings. School is from nine till one, six days a week, not five. Saturday morning is the time they might sing or make models.

They made a scale model once, of the Bay of Naples. Nails were driven into a wooden base, so that they stood out from it at different, measured heights, to represent the various positions and altitudes of Mount Vesuvius. Then the actual contours of the hills were moulded in.

I was very impressed. The girls did one model, the boys did another. (For some lucky reason, this is a very small class - it worked out at six or eight children to a model.)

"Did you enjoy doing that?" I asked Rachel.

"No," she said, with mock indignation. "We didn't do any of it. The *maestra* did it all for us. He let the boys do the models, but he wouldn't let us do any of ours!"

One Saturday morning Rachel and I took our recorders in to school. We played the *Skye Boat Song*, and *The Saints*, complete with oom-pahs.

The acoustics of that classroom were wonderful as there are no carpets or curtains. Nor do they line the walls with pinboard and paper, and children's art.

The atmosphere in Rachel's classroom is calm and peaceful. It has something to do with the relaxed Neapolitan temperament. For the first 10 or 15 minutes of the day, nobody does anything. The teachers stand in the corridors talking and the children use the time for a little unobtrusive skylarking.

When there is nobody to talk to, the *maestra* comes into the classroom and reads the newspaper for five or ten minutes. When he feels the moment is right, he starts to teach. He smokes a cigarette in a debonair holder. At the end of the morning, when he judges they have all done enough, he takes out a *Matteo* again, and finishes the articles he did not have time for earlier.

When they are working, they work very hard. He is a disciplinarian. What he is teaching, you could hear a pin drop.

Rachel loved it. She has been stimulated, happy and lively. It is so different from the progressive English primary school.

Guy Grimley

## On the plus side

Sir - Your reporter Sue Surkes (TES, July 31) slightly misrepresents my position on the House of Commons Select Committee report on the 1981 Education Act. My reactions to the report were positive ones and remain so. However, I did not imply that it was flawless, but wished to pick out the positive features, which indeed Sue Surkes mentioned in her review.

Some of the criticisms reported were entirely predictable and one could almost hear the axes being ground! Moreover, I thought that the critics had unrealistic expectations of a committee of MPs, which had only a matter of weeks to produce the general election. The committee was well served professionally by Mr John Fish and turned out, in my view, especially given the circumstances, (I repeat) "an excellent and useful piece of work".

DR RONALD DAVIE  
Director  
National Children's Bureau  
8 Wakeley Street  
London EC1



Building at Bartlett School of Architecture

Common aesthetic

Sir - Hey! What happened to architecture in Peter Abbs's prescription of the aesthetic disciplines - drama, dance, film, music, art and literature? (TES, July 31). Hasn't architecture been around long enough to feature in this theory? Perhaps architecture is too close for comfort, too fraught with issues and too interdisciplinary to warrant singling out as a definable "discipline".

I get suspicious of those who reinvent life-saving theory around which latent reactionary talent can rally. It

might be as well if architecture doesn't make it into Peter Abbs's first division. At least these artists will be continuing to be judged by their deeds (good or bad, progressives and modernists alike).

Many arts teachers have a proven track record (some having collaborated with architects and other professions) realizing and acting upon the interchange between individual and community. These teachers will have developed the tools for asserting the position of the arts in their schools' interpretation of the national curriculum.

For those that have neither the tools nor interactive intentions, it is not too late. I suggest more support be given to these, and not advocacy of the abandonment of the significance of the contemporary cultural glue that binds the individual, no matter how tenuous, with the community.

NIGEL FROST  
Co-ordinator Architects-In-Schools  
for the Royal Institute of British Architects  
277 Chesterton Road, Cambridge

## Poor example

Sir - I have been reading the Government's consultation document, *A National Curriculum 5-16*. One justification for the proposal for a national curriculum is that it would improve educational standards. Since, as part of this scheme, the Department of Education and Science would become the final arbiter of what is taught in our schools and to what standard, we must presume that it is competent to decide on these matters.

Was therefore rather intrigued, and not a little disturbed, to discover that the high standards which it is hoped will be promoted, and which by implication do not exist at present, are not attained in the DES's own publications.

I refer to a sentence in the Annex to the paper (the end of Section 2.1 h), where the phrase "different age than

## Crossed lines

Sir - Your leader on the national curriculum consultation paper (TES, July 31) states that the omission of careers education is "extremely odd". It seems even odder in view of the fact that I.E.A.s are currently working hard on their responses to another document entitled *Working Together for a Better Future* issued recently with some laurels by the Department of Education and Science, and the Department of Employment.

This document emphasizes the importance of "providing a programme of careers education as part of the curriculum for each pupil". It also stresses that careers education and guidance "are essential to the provision of education as a vital force for a vital economy". Are the right hands in the DES in communication with their left hands?

AG WATTS  
National Institute for Careers Education and Counselling  
Sheraton House  
Claremont Street  
Castle Park  
Cambridge

## Sheep walks

Sir - Now I know why so many courses for teachers involve that truly wretched gimmick called role-play: it is, so Mr Jill Garrett (TES, July 24) seems to suggest, to help us to know what it feels like to be a 11-year-old. Surely, though, the point is that this was not the published title or the intended purpose of the unfortunate Mr Cleall's course. The role-play method (or "experiential, in-service education", if you prefer Jill Garrett's version) antagonized Mr Cleall and presumably detracted from, rather than enhanced, his training.

I know the feeling. I recently

attended a (compulsory) day course on a new scheme for pastoral work, one of the principal aims of which seemed to be to ensure that the pupil always feels "comfortable". Including in such idle activities as throwing a tennis-ball across the staffroom to one another and being herded in and out of various buzz-groups (pastor is Latin for "shepherd", of course). I merely made me and a number of my colleagues feel extremely "uncomfortable", to put it mildly. Presumably, Jill Garrett would count that a success.

MICHAEL J SMITH  
2 Maes yr Haf  
Llangamarch Wells  
Powys

## Uncertain choice

Sir - A new interpretation of the spelling out choice to be offered by the Education Bill seems to be that made by two Bournemouth councillors (reported in the *Bournemouth Express*, August 8). Objecting to the reorganization plans of Dorset County Council, they wish to opt out of its control, with the borough assuming responsibility for schools.

More interesting, however, is the response of Mr David Atkinson (Conservative MP, Bournemouth East), who is quoted in the same report as saying that the Bill was not designed so that borough and district councils could take responsibility for education away from the higher tier of government. "It is really an opportunity for those schools which seek to improve their own standards within Labour-controlled authorities to opt out of the wrong kind of influence."

Apart from the irony (Dorset is, of course, Tory-run), which was not intended, the comment gives rise to concern. Is this banal gloss on the whole rationale of GERSB typical of the massed rows of Tory backbenchers? Or are we being subjected to this period of uncertainty for such a narrowly ideological purpose?

MARK HAYWARD  
448 Holdenhurst Road  
Bournemouth

Activity Centres

Knapp House

With Devon's Leading Activity Centre

Knapp House

Knapp House

Knapp House

# Core subjects need larger slice of the timetable

Sir - Mr Baker has recently published his suggestions for the national curriculum, which along with his other policies will form the basis of education in schools. While finding some of what he proposes makes sense and is complementary, some of the suggestions within the consultation paper on the curriculum give cause for concern.

In particular is the proposed breakdown of the allocation of curriculum time:

English	10
Maths	10
Combined sciences	10-20
Technology	10
Modern languages	10
History/geography	10
Art/music/drama/design	10
PE	5

These are currently suggested times, though of course we all know that in schools department heads have to negotiate time for their subject, and in changing the curriculum additional time must be found from some subjects. The mathematics department at our school utilizes 15 per cent of the time during the week in the 4th/5th

year; a little less further down the school.

This amount of time I find barely adequate for the work we need to do. Even by starting the GCSE work before the fourth year, we still find ourselves hard-pressed to complete work on the syllabus, and give adequate opportunity for investigational and practical work. Any proposals to reduce our time to 10 per cent should be fought against, as in my view this would make it very difficult to prepare the children for the examination, or to help them become proficient in mathematics at their own level.

The inconsistency arises due to the apparent contradiction of Mr Baker's views on the importance of mathematics and English within the curriculum. On several occasions he has expressed concern at the standard of teaching in these two areas. Why he should therefore deem to reduce the time spent on these two areas I do not understand.

Further to this, he proposes to introduce testing in maths, English and science, the three core areas, and yet he does not suggest equal amounts of time be spent on each.

Finally, the demise of the mathematics lesson must be halted. The Cockcroft report (para 486) outlined the decrease of time given over to mathematics, and suggested a proportion of time in excess of 10 per cent being necessary for the subject.

A more consistent proposal would be to give the three core subjects equal standing within a school, that the aforementioned table be amended to give mathematics, English and the sciences about 15 per cent each of the curriculum time available. This makes clear to all that it is these three subjects which are the core, and gives the teachers of all three subjects an equal opportunity to ensure their pupils come up to the standards which will be suggested in the national testing arrangements.

QT NEWMAN  
Head of mathematics  
Prestwich High School  
Prestwich  
Manchester

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## Lodging appeal

Sir - Schools and teachers generally will have recognized and come to terms with the introduction of special needs departments in schools. What has evolved is the understanding that children's needs are not solely to be found in the strictly educational sense encompassed by the traditional three "R's".

One clear requirement, if children are to derive maximum benefit from their attendance at school, is freedom to live without undue stress. It is understandable that a child under severe emotional stress, whatever its cause, is unlikely, indeed, may be unable to concentrate in school.

If such a child can be distanced from the stress-creating circumstances the chances of making progress, academically, socially, and emotionally, are much improved.

The relatively tranquil, supportive, well ordered, stress-free atmosphere in good boarding schools has proved to be enormously beneficial over many years, this having been recognized by I.C.A.S. social services, psychologists,

teachers and parents. Children passing through family crises with all the associated turmoil, children who are neglected, or ill-treated, or children whose parents are incurably ill, all have one outstanding special need which will be clear to all who care for the young.

The need itself is closely associated with the opportunity to live as children, unencumbered by the problems created by the adults in their home lives.

Boarding schools may be regarded as havens for the privileged minority in our country, but this is not necessarily the case. Some schools provide opportunities for the underprivileged, fees being paid or subsidized by a number of organizations.

May I therefore urge your readers to give consideration to boarding education for any child, male or female, who may be in need of it for all or any of the reasons propounded in this letter.

F BICKERSTAFF  
Gatton House  
Gatton Park  
Reigate, Surrey

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## FEATURES

# Beautiful criminals

Who is responsible for the elaborate pictograms and illegible hieroglyphs covering our city walls? Nick Baker asked two young graffiti artists

Grffiti isn't vandalism, it's a beautiful crime. Thus spoke the American graffiti artist Bando, whose reputation among wall artists is legend. Bando now works in Paris, where, according to British graffitiists, the art commands more respect. Snake and Arian were beautiful criminals, or vandals, depending on your point of view. Arian, 19, is working part-time in Sainsbury's while he waits to do an electronics course. Snake is 24 and does graphic design work - much of it in the style that he helped bring to the walls of London some five years ago. He claims he's one of the "originals". Both say they've now gone "legal" in their graffiti activities. During their time as "illegals", neither was ever caught.

"It being illegal is part of the gig," observes Snake. "If it wasn't illegal, it would never have happened. Look at CB radio. When that went legal, everyone forgot about it."

Like CB radio, the curious, hieroglyphic, comic-book style of contemporary graffiti came originally from America, in particular from the run-down New York area of the South Bronx. It started in the late Sixties with the time-honoured graffiti practice of signing a wall. Marking territory. The signatures became more embellished with colour, harder to read. Territory became extended, with "crews" (teams of painters) working at night on bigger and bigger pieces that were more and more indecipherable.

Eventually, walls became battlegrounds, with crews competing to cover as wide an area as possible. This spread to painting whole subway trains - a daredevil pursuit that for a while had the hard-pressed New York police department patrolling the train yards at night. A handful of artists actually died on the tracks for their work.

The craze crossed the Atlantic in the same package that brought rap, breakdancing and hip hop to Britain. A group called the Rock Steady Crew, mainly famed for their music and dancing, incorporated painting into their act which they brought to a now legendary concert at Earl's Court some five years ago. That, and an art film called *Wild Style* started the ball rolling in Britain.

There's an unwritten law that crews steal the spray paint, mainly used for spraying cars, that they use for their work. With cans averaging £1.20 each, and the best materials (the current favourite is a German paint called Buntlack) costing over £5 a can, the cost of a really big piece would be punitive. On these, as many as a hundred cans can be used, Snake says he has around 200 cans in his flat. When he gets commissions for legal work he tends to overbudget.

Crews like "Non Stop" and "Chrome Angels" usually number about six, with duties divided between painting and standing look-out. The really efficient crews will whitewash a wall, sometimes in broad daylight (what could be more innocent than simply whitewashing?), then return at night to do the painting. Speed is also important. Arian says that a really big wall, with the correct preparation and a pencil sketch to work from, will take as little as half an hour. He says that his A.O. level course, particularly the graphics element, helped him enormously with his graffiti. "It taught me how to prepare with pencil sketches, how to do it more neatly."

Both Snake and Arian - the names they use for painting - emphasize that the graffiti culture has nothing to do with drugs, drink, violence or politics. Neither of them smoke or drink.

"When I started I thought everyone was going to be black," remembers Arian. But while the music associated with graffiti is mainly black, the "beautiful crime" is very mixed racially, but mainly male-dominated.

At the graffiti "wall of fame", a playground in West London, Arian gives a guided tour of the work. All four walls of the playground are covered, with not a speck of brick to be seen. Dominating the impromptu gallery is a huge



Wall paintings like the one at Notting Hill (top) are frequently defaced by 'tagging' (right). Left: Just Busting Loose, a 'crew' of spraycan artists



silver mural, the most legible of the lot, shouting "Justice!" What sort of justice, or for whom is not specified.

The colours are raucously extravagant. As with all non-representational art, it helps to have an expert on hand for interpretation. Arian fills in with biographical details. A vestige of a complete love story (artist Rio 2) remains, complete with a throbbing heart. A vivid green and blue piece is translated as SCAM. Much of the work is ruined by other graffiti artists painting over the originals. Not so the work of the Non Stop Crew, who, according to Arian, command a good deal of respect in the graffiti world. However, the bane of Snake and Arian's lives are the taggers. Originally a tag was simply an identifying signature on a large piece, an announcement to the cognoscenti that this is a work by so and so. The tag themselves are similarly impenetrable, as Arian demonstrates by signing his on a piece of paper.

Now, though, there are more taggers than artists, and all they do is "tag everything in sight" in the street, in buildings, and in particular on the tube. The daredevil motive is common to artist and tagger alike, and it is possible to be both, but Arian and Snake look down on non-artist taggers as the real vandals. A new "art piece" can be obliterated in days, as Arian points out at the Wall of Fame.

In London, one territory marking tag is immediately joined by a host of others, and now the tags outnumber any other sort of outdoor graffiti. The taggers are the number one contributors to London's graffiti.

Cautiously, they have it in for some artists more than others. The "true artists" from America and Britain are moving to Paris, Amsterdam and Copenhagen, where the taggers cannot get them and where, according to Snake and Arian, the work gets more respect and less hassle from the authorities.

The tube, particularly the big silver train of the

Metropolitan Line that pass through the graffiti Mecca of Ladbrooke Grove, are a lure. Apocryphal stories of whole trains being painted overnight. New York style, abound. It is rumoured that London Transport make it a rule never to let such a train in service, preferring, according to Arian, to sneak it round to the yards at Neasden overnight for a good washing.

There are also stories of the British Transport Police's crackdown on graffiti, with squads photographing tags and matching them to their culprits. Neither Arian nor Snake is interested in doing trains, and they sneer at the taggers who cross the track to mark the advertisements on station walls. Last week, Arian saw a woman fall in front of a train at Golders Green, an example of the dangers that he did not really need. Anyway, now

**'I heard they just hung a tweed suit in a gallery once. Is that art?'**

he only does legal work.

But legitimate graffiti work is hard to find. Occasionally there are events like the street entertainment festival in Covent Garden, where the artists can show off their skills. The heydays of the G.L.C. were good news for graffiti.

Sneak sometimes works (for money) at warehouse parties - an increasingly common London phenomenon. The party organizers break into a disused warehouse, set up a sound system and charge admission. Snake and his spray paints are part of the entertainment, and he'll have a canvas as big as 10 by 10 ft to sell at the end.

Then there are the community groups which want playground murals, the rock concerts which want backdrops, and the street festivals where planning permission, often on property about to be demolished - is gained for a piece. It is an

added way of getting a bit of fame.

Arian talks a lot about the graffiti artist's desire for fame, an extension of the territory impulse. In reverent tones, he tells me about Seen, the American artist who painted one of the L's of the famous HOLLYWOOD letters. Then there is the story of a member of the PIC (Partners in Crime) crew who got a bit part in EastEnders and tagged the set, thereby ensuring a three weekly audience of millions. World Domination reverse the posters on newsvendors' stands to announce their sinister intention: "World Domination by 1990". The Lennie Henry Show hired a crew to do the sets. Weetabix had a crew to do their adverts. "They got their fame," he says.

On the "is it art?" question, Arian predictably points to the fringes of modern artistic expression. "I heard they just hung a tweed suit in a gallery once. Well is that art?"

Snake is more instinctive: "You see a wall, you want it, you have an idea, you do it. There are 20 letters. You can make anything out of that." For him, the more baffling the handwriting, to both the opposition and the public, the better.

Both discuss the photograph album that Arian carries round, featuring his and others' work, as if they were art critics. The mystique is the same: identify the artist, interpret, assess. Many graffiti artists photograph their work on completion, before the taggers can get to it.

If the work is legal, better still if it is in a private place or on portable boards, then the dreaded taggers don't get a look in. Some artists are a little uncertain when they first make the jump from illegal to legal. Like the painter at last year's Street Entertainment Festival, "I've finished my piece, what shall I do now?" he asked an organizer from Covent Garden's Alternative Arts Centre, where British graffiti was first recognized as "legitimate". "What do you usually do when you're finished?" he was asked.

The answer was instinctive, without a trace of intended humour: "I run away."

## FEATURES

Vandals are groups of outlandishly dressed teenage youths from the lower end of the social scale, who rampage through the streets, they are motivated by unemployment, social deprivation, a sense of rebellion or a desire to have their kind of fun. That, broadly speaking, is the accepted image, but how do vandals see themselves? What reasons do they give for their behaviour? Who do they think pays for the damage? Just what do the kids think about vandalism?

The North East Schools Security Group, an amalgam of I.e.s.s. police and fire services, decided to ask them and persuaded 1,182 children aged from five to 18 (mostly from schools in the North East but including some from the Midlands) to answer (in their own words) 10 simple questions. After eliminating children who had copied from each other (and in one case a class who had obviously copied from the blackboard) just over 1,000 completed questionnaires remained.

Fifty per cent of all children questioned admitted to behaving as vandals and 30 per cent admitted to repeated acts of vandalism. The peak years were between 13-15, when almost two of every three children admitted to being vandals. Hardly earth-shattering information.

What came as a surprise is a jump from 11 per cent at seven years to 42 per cent at eight. Is this linked to the move from infant to junior schools? Is there a sudden (and widespread) loosening of the paternal apron strings? Is there some connection with the drop of 25 per cent between the ages of 10 and 11 (and the move from primary to secondary school)? What is the explanation of the surge between 13 and 14? Whatever the answers to these questions, it is clear that vandalism is not the sole preserve of the adolescent; from the age of eight onwards virtually every other child will admit to acts of vandalism.

Fifty two per cent of boys and 45 per cent of girls confessed to being vandals. The correlation across the age range is good and 64 per cent of boys and 66 per cent of girls who admitted to being vandals would do so repeatedly. The high figure for girls is another surprise. The gentler sex are not supposed to behave this way. There is evidence from the United States that gangs of girls generally operate as subsidiary (and junior) sections of male gangs and are less likely to engage in serious crimes. If this holds good east of New York, it could explain why our police arrest more boys than girls. True or not, it is impossible to avoid the conclusion that vandalism is unisex.

Tucked away is the disturbing fact that one out of five is a loner. This is particularly true of eight and nine-year-olds, but exists in all age



## Breaking class

Alastair Buchan on children's attitudes to vandalism

groups. Whatever reasons we may attribute to vandals acting in groups, it is unlikely they will hold good for these isolates.

The offence of vandalism is properly described as criminal damage which covers everything up to, but excluding, arson. All age groups included criminal damage in their definition of vandalism, but many went on to include window smashing and graffiti as specific sub groups.

Five and six-year-olds included murder, kidnapping (a side effect of the "Never Go With Strangers" campaign?) and rape. A percentage of each age group included theft, assault and, sometimes arson. By the age of eight the triumvirate of criminal damage in general and window smashing and graffiti in particular had appeared and quickly came to dominate. Without exception all the children described vandalism as being wrong.

Often there was rider that minor... (what is minor?)... vandalism was not wrong, although

aimless vandalism, however minor, was. Apparently it is fine to spray your name across a wall but not to doodle with a spraycan.

There is little difference between the reasons for vandalism given by boys and girls. These fell into two main groups. The "boredom" group included peer group pressure and seeking status and the "game players" cited misbehaving and theft. There is some overlap but generally children over nine came into the boredom group and those under were game players.

Boredom is the single most popular reason. It appears in every age group and from 11 years on leads the way, challenged occasionally by status. In one sense, this is not surprising. We have all seen groups of youngsters hanging round street corners. It is surprising when you remember most have sports centres (or at least sporting facilities) within easy reach; that every I.e.s.s. and many voluntary agencies run youth clubs and associations, and despite industrial unrest, school clubs flourish. Do youngsters know of these? Are they

the sort of facilities that they want or in the right place at the right time?

Children know vandalism costs money, but only the very young believe that the vandal pays. Some children of between eight to about 11 believe the vandal's parents cough up, but otherwise children see the costs being borne not by individuals but by the local council, or (as a group) ratepayers and taxpayers. Woven into this is the belief that it is their money or at least their parents' money and that entitles them to spend it on vandalism.

The accepted picture of the vandal is a snapshot taken towards the end of a life which began around the age of eight and will be over by 18. The reasons behind vandalism and the numbers involved change with age (what triggers its abrupt flowering between seven and eight?) and perhaps (though to a far lesser degree) with sex. Lurking in the background is the lone vandal finding satisfaction in solitary havoc.

To attempt to defeat (or contain) vandalism by bolts, bars, alarms and patrols will almost certainly lead to schools which look like fortresses and are run like prisons. This will not happen overnight, but what is considered reluctantly necessary to meet one exceptional case will, if successful, spread.

An educational programme to direct children away from vandalism is one alternative. Telling children vandalism is wrong is pointless. They know that and either do not care or let other pressures override that knowledge. There is even less point trying this approach on very young children who cannot discriminate between murder and graffiti. A programme aimed at 15-year-olds would not necessarily suit eight-year-olds and there is nothing to suggest that the effects of a programme at eight will still be visible a year later.

Some programmes already exist but most are short-lived (they are usually starved of cash) and unco-ordinated. Success is local and limited and the increasing levels of vandalism suggest that they do little more than slightly slow the rise.

To stand a chance of long-term success, an educational programme must be sustained, co-ordinated, continuous and progressive. Our knowledge and understanding of the vandal is limited, before we can have an educational programme we must know what makes the vandal tick. The research to provide this information and the work to produce a comprehensive programme is far beyond the resources of a single agency. Yet it must be done. As the great Genghis once said, "First know your opponent".

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## Between two oceans

Alan Lawrance visits a teacher training college in Nicaragua

not uncommon in Nicaragua. Whatever the rewards, they are clearly not financial.

The resident students sleep in bunks in two of the huts, and another room serves for recreation and refectory. Meals are provided - cooked on wood-burning stoves under a corrugated iron lean-to at the end of the building. The college is too high above the town to get running water; instead it is brought up daily in disused oil drums hauled by oxen.

Nicaragua is the size of England and Wales with a population of little more than 3,000,000. Half the population is under 15, and the country is desperately short of teachers. The government is committed to providing six years of primary education for all children, to extending secondary education, and to developing pre-school facilities.

The college has had to shorten its course from three years to two. In place of final teaching practice, students (each a probationary year, usually in a rural area, sometimes in the war zones. During the two years in college, students have periods of teaching practice in the local schools. There is a shift system whereby students who teach in the morning attend the college in the afternoon and vice versa. By this device the shortage of lecture rooms is overcome.

The college curriculum covers a range of basic subjects studied at the students' own level. There is little pedagogic instruction, and this is reflected in the style of teaching, which seems to concentrate on rote learning. It is unsafe to generalize from the evidence of a short visit. It may be that the overemphasis on repetitive learning is appropriate for the almost total lack of teaching aids, including books. To give one example, a student (repeatedly very capable) teaching 10 year-olds

the names of the provinces and administrative centres of Nicaragua did so without a map. The information was tabulated on the blackboard for the children to copy. Since the system of headings used was not explained, most of the children failed to make a meaningful copy of what was on the board.

There were some visible signs of more imaginative teaching. For example, a wall newspaper with cuttings from magazines, and some lively blackboard work in coloured chalk to teach infants the first 10 numerals.

Two days after the anniversary party came rumours of a Contra attack on the road 10 miles from San Miguelito. The next day helicopters brought in the coffins of the victims. One of these, a local man, was brought to his family's home for the last ceremony. Meanwhile, the road, sole land link with the rest of the country, was declared officially closed and the college was faced with the problem of how its students would get home for the vacation due to start in two days' time. The principal decided to close immediately and give the students a chance to find alternative transport, possibly the small boats plying irregularly along the lake.

Some students preferred to stay in San Miguelito; at least one young man had arranged for his mother to visit him there. For the boys there was the possibility that the official exemption from military service conferred by their teacher training status might not be recognized by the overzealous military in their home towns. In several instances, students had failed to return after a short vacation and were later seen in uniform.

Aqui no se vende nada. Nobody is surrendering over here - is the national slogan for 1987. It is typed at the top of all official correspondence



Teaching practice

and written on the blackboard in every classroom. Apart from this, there is apparently little political propagandizing in the schools. Perhaps it is unnecessary; the threats originating outside the country create stoicism and, with it, loyalty to the nation. The national flag, banded blue-white-blue to represent the land between two oceans, now flies side by side with the Sandinista party flag - red and black - starkly symbolic of the motto "Liberty or Death".

The last day of term coincided with the lying-in-state ceremony for the Contras' latest victim. It seemed that everyone in the town went down to pay their last respects: militia men with automatic rifles stood with bowed heads and a loud speaker played a repertoire of patriotic and revolutionary music. Twelve hours later it was still going on. Students pumping their bags down to the lakeside at 3 am - it was rumoured that a cargo boat would leave at 4 - caught a glimpse of the coffin surrounded by wreaths and flanked by the two flags representing party and nation.

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## FEATURES



## Senior service

Sarah Farley looks at the work of the Community Service Volunteers programme now 25 years old

If you are ever persuaded to attend a performance given by an amateur dramatics society, you know full well that the people who will most enjoy the evening are likely to be the actors. The question of who profits most can also be applied to community projects where volunteer workers help out: Is it the volunteer or the people who are being helped (the "volunteers") that gain most from the arrangement?

Community Service Volunteers (CSV), which celebrates its 25th anniversary this year, provides volunteers for hundreds of community projects throughout the country. Some volunteers work with young offenders, homeless people or handicapped children; others opt to work with drug addicts or down-and-outs. Some volunteers are part of the "Independent Living Scheme", assisting disabled people in their own homes by acting as their "arms and legs". Think of a social problem, and CSV probably has someone tackling it.

When CSV was started in 1962, it aimed to enable young people to help people in need. A system was devised for marrying volunteers with projects and a scheme which first attracted 100 volunteers has grown to accommodate more than 2,000 placements each year.

A bewildering assortment of other activities are also covered by CSV, including: a youth employment and training programme; an advisory service for schools and colleges, encouraging teachers and students to take action in their communities; a media programme, linking people to community groups through local radio and television centres; and, more in the public eye, participating in the UK2000 anti-litter project.

These activities, and the Volunteer Programme receive over £10,000,000 in grants and subsidies from central and local government and the Manpower Services Commission, as well as from earnings, aid donations. The Youth Employment and Training Schemes are the most expensive to run, but the Volunteer Programme comes second, costing CSV £2,663,000 in 1985/86.

No volunteer is ever turned away by CSV; it believes that everyone has something to offer. Within the age band of 16 to 35, there are slightly more female volunteers, and most are younger than 22 years. A random sample of volunteers in 1986 showed that their educational levels were high compared with the general population, with 30 per cent attaining A levels, 21 per cent having a degree, or equivalent.

CSV provides a year's work, an allowance and somewhere to live for the volunteers. In 1986, 52.8 per cent of the volunteers were registered unemployed and it is common to find that a volunteer is using CSV as a practical way to spend a year between school and further education. Others who have difficulty in finding a job, also find CSV a useful filter, stepping stone or change. Of the 2,100 volunteers placed in 1986, 89 had physical disabilities or mental problems, 94 had criminal convictions and 42 had experienced drug or alcohol abuse.

When a project applies for a volunteer, the



Volunteer Cathy Compton (above) teaching at the Cave Literacy Club in Clapham and (top) with teacher-in-charge Anne Bromwich and students

project's organizers do not interview the candidate: after consultation, CSV selects a suitable volunteer and sends him or her along, unseen by the employer. Given CSV's dictum that no one is rejected, each volunteer group must be a mixed bag. When one considers the tensions and problems that beset so many community projects for "people in need", it is easy to imagine the volunteer adding to the project's difficulties rather than helping solve them.

Sue George, who runs the Cave Literacy Club in Clapham, south London, has much experience of volunteers, and has learnt how best to make the arrangement work. "We have had about 20 CSV volunteers at the Cave since it started nine years ago," she said. "And I have felt at times that I have been uncomfortably choosy in accepting a volunteer. I quite often challenge the situation that CSV makes because I do not think he or she will fit. We also stipulate that the person must be over 20."

The reason for the age stipulation is that in the

Cave project the volunteer will be working with children between the ages of 14 and 16 who have become with determined tyrants from school that either they or the school have given up the struggle. There are only 12 students at the Cave at any one

time, but those that are there require a mature approach: that Sue George feels it would be unreasonable to expect of a volunteer only a year or so older than the students.

Cathy Compton, the current volunteer, is 23 years old. She came to the Cave on December 1, 1986, and the project organizers are very pleased to have her. "We had asked for someone in July to start in September," said Sue George. "But CSV are sometimes a bit slow and we still didn't have anyone by November. When we chivvied them, Cathy appeared in the 'national' computer, sounded like what we were looking for, and we asked for her."

After finishing a four-year HND course in fashion design and embroidery, Cathy worked in various community programmes, often with craft workshops or doing artwork for voluntary groups. "I wasn't keen on going into the fashion world but I did enjoy teaching craftwork and art," she said. "I came across CSV through a youth club where I was working in Northampton. I was quite interested in the idea of training as a youth and community worker, but I wasn't sure I could do it. I asked CSV for something tough so that I could test myself."

London also appealed to Cathy. "Joining CSV

gave me the chance to move here, accommodation provided, so it made it all easy. I am enjoying working at the Cave - in the morning I help individual students with their work during the structured lessons, and in the afternoon I do practical things with them, such as craftwork, or take them out somewhere, horse-riding, a museum - wherever they want to go."

A volunteer at the Cave walks an undefined path, lacking the authority of a member of staff, but free from full responsibility. But Anne Bromwich, teacher in charge, is emphatic that they are not second-class citizens. "The volunteer has a special role to play as an intermediary, a friend that has more time to listen than a teacher and who can respond more quickly because they are not involved with teaching 11 others."

"A student will often turn first to a volunteer if they have a problem. A good volunteer will know when to give advice and when to refer the difficulty to a member of staff. We do not regard a volunteer as being a stand-in for another teacher because they bring another dimension to the project which it would not be possible for a teacher to provide. It is also helpful having someone in their twenties - older and more experienced than the students, but considerably younger than most of the staff."

Each week Cathy and Anne meet to talk about any problems and how the work is going. "I never feel I'm being asked to do something I can't cope with," said Cathy. "But it's sometimes difficult to know where your authority begins and ends. The students need a lot of patience but they need you to be firm as well. They would let you be their dogbody, making coffee all the time, given half a chance. They tease me quite a bit, but they have never been violent."

Different volunteers have brought different talents to the Cave. Some require more support from the teaching staff than others. There is a trial month at the start of the volunteer's year, after which volunteer and project cannot easily back out of the arrangement. "But the students at the Cave always come first," said Anne. "If we feel that the volunteer needs more support than we can give, then we have to tell CSV that we can no longer work with them. That has only happened once."

Cathy has decided that she would like to train as a youth worker when her year with CSV finishes. Like other volunteers before her, the break has helped clarify her interests, although not all volunteers go into social work: others from the Cave have gone on to a range of jobs, including teaching and the police force. Sue George intends to ask for another volunteer when Cathy leaves, assuming she can find money in the Cave kitty, and accommodation to go with it. "It's a gamble when you take on a volunteer," she said. "And for the volunteer," adds Cathy. "Sue said by the Cave's willingness to retain its contact with CSV, the gamble pays off - as long as you know how to place your bet."

Community Service Volunteers, 237 Pentonville Road, London N1 9NF. Telephone 01-278 6801.

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# Review

## A river flowing into time

Josephine Gardiner on Philip Davies Roberts, clarity and simplicity



If, as people often say, the English language is remarkable for its subtlety and richness, then it is equally generously supplied with traps for the unwary or the foreign. The contrary irregularities and protean ambiguities of English are legion. Philip Davies Roberts has provided a new guide to its use, a book written with sympathy for ordinary speakers and writers anxious to avoid the worst pitfalls.

Discussions about the use of English have a tendency to turn into ferocious disputes, but the author of *Plain English: a user's guide* was calm and relaxed throughout our conversation and no feverish semantic obsessions emerged. Leaning well back in his chair, he said that he saw himself "more as a bystander or an observer, neither permissive nor conservative... I never use the word 'incorrect' in my book, just 'non-standard'". In general, his approach to the use and the teaching of English is marked by a combination of flexibility and precision: he shows that a recognition that there is such a thing as "standard English" does not imply a contempt for the multitudes of dialects and colloquial usages that make up the living language, that the word "grammar" need not necessarily be preceded by words like "mere" or "sterile", and that "rigour" does not mean rigor mortis.

*Plain English* is really a refresher course in the basics, with chapters on punctuation, grammar, style and dialects, with a long and often witty list of problematic vocabulary sandwiched between them. What makes it different is that it is designed to be equally useful anywhere in the English-speaking world, including those countries where English is just the lingua franca. The book was originally intended to be an adaptation of *The Elements of Style* by William Strunk and E B White (the author of *Charlotte's Web*), ubiquitous in the US ("every freshman buys a copy") but unknown here. Roberts' brief was to produce something better organized and universally applicable, which meant finding a way to edit out or sidestep all the differences between dialects, particularly the "superdialects", British English and American.

"My initial reaction was that this would be impossible, some of the differences are absolute, but then I thought that if I could steer clear of the main points of difference until I got to a separate chapter, it might work." In other parts of the book where he came to differences like theatre/ theater he just had to find an alternative word. "It was like going through a minefield."

With degrees in English from Oxford and his native Canada, Philip Davies Roberts was amply qualified to write a book of this kind. He has taught English in a secondary modern on the Isle of Dogs, in Madrid (as a foreign language) and was a lecturer in English language and poetics at the University of Sydney. He is a published poet and has worked as a journalist in Costa Rica and for Reuters in Fleet Street.

He insists that *Plain English* is intended for the

general public, not "specialists, academics in the arts, writers or journalists; they would all need something much more ambitious and wide-ranging". Maybe, but there can be few people who will find that this book has nothing to teach them: journalists, for instance, frequently cite "old adages" and few of us have never talked about "planning ahead" (both tautologies). Some members of the education world might be interested to learn that it is "non-standard" to use the word "relevant" without mentioning what.

Listening to American politicians, British speakers have sometimes been moved to ask whether the two superdialects are moving further apart. Is this happening? "I wouldn't say so, I am a very well educated person say that her dog was lying down in the corner, and then she corrected

dialect, an inflated jargon. It would be difficult to quantify the difference between them, one isn't standing still while the other is moving away, it's like a river flowing into time."

Wasn't it difficult not to emphasize his own personal semantic likes and dislikes in *Plain English*? "Yes, and I don't think I completely avoided that, but I did try to show when it was a quirk of mine." He does admit to some private hates, however: the feminist use of the grammatical term "gender" to mean "sex", "celibate" to mean "chaste" rather than just "unmarried" and "aggravate" for "irritate" instead of "to make worse". The use of "lay" for "lie" is apparently becoming very common in America: "I heard a very well educated person say that her dog was lying down in the corner, and then she corrected

herself and said 'I mean laying down'; I think she thought 'lay' is for animals and 'lie' is for people!"

On the currently vexed question of grammar and how much of it to teach, Roberts is characteristically calm. While he believes that knowledge of the principles is essential and familiarity with the terminology is useful, he suggests that this knowledge is not actually very difficult to absorb. "It's just a shorthand way of talking about the principles of the language, but I don't think one needs to spend a lot of time on it. In my book the section on grammar is short, only 15 pages."

"It's the same if you're studying music or poetry, it helps to learn how to analyse because it makes you aware of how it is working. The completed analysis is of no value whatsoever, it's the act of analysing that is of value, not the product... somebody else's grammatical analysis of a sentence isn't going to communicate much to you."

According to Mr Davies Roberts, concern about standards of English literacy is not confined to Britain. As a university teacher in Australia he noticed "an increasing need for remedial English; when I started teaching there in the mid Sixties you could take it for granted that every student would know about spelling, punctuation, what

**'I think the main mistake people make is in not being direct; they think that it has to be dressed up or it will not be given weight'**

grammar was all about, but by the time I left in 1980 you couldn't assume any of that." In America "they are now coming back to the grammatical terminology" and "one of the big sellers in Italy last year was a book rather like this one". But in Canadian high schools, "the emphasis is still very much on doing your own thing" - "however innocent of grammar or punctuation that thing might be. They're mixed up in a strange kind of way."

On the question of style, Roberts advises his readers to aim only for simplicity and clarity. Isn't there more to it than that? "I think the main mistake people make is in not being direct; they think that something has to be dressed up or it will not be given due weight. The business of developing good style beyond that is best left to happen, you can't teach it."

For would-be writers he recommends stoicism: "While talent helps," he says, "the chief prerequisites are really faith in oneself and the will to endure."

*Plain English: a user's guide* is published by Penguin at £2.95.

## Fiction from folktales

by William Walsh

very different sensibility from what we are familiar with in Genesis and Isaiah.

Alla Rifaat's stories in *A Distant View of a Minaret* are the product of an intense and exclusive Islamic spirit joined paradoxically to that powerful female principle which works so strongly in the depths of myth. The stories are notable for their potent sexuality and for Alla Rifaat's success in reconstructing the life and character of that race of tough-minded and highly individual women which can flourish in apparently oppressive conditions: conditions she shows no disposition to question or object to. Another principal theme, as her admirable translator, Donya Johnson Davies points out, is death. This tremendous subject matter, death and sex, is dealt with within the formal pattern of Islamic religious discipline. The effect is of great strength and impeccable discipline.

In the African stories the folktales are closer to the surface. Senbene Ousmane's two novellas, *White Genesis* and *The Money Order*, are rather like fairy tales about incest and the villainy of

officials in which primitive practice is contrasted with a settled moral authority. There is a clear indication of French influences in the tone and manner. The Nigerian writer Ken Saro-Wiwa described as an ex-college lecturer, an ex-Cabinet Minister and an established business man clearly has a wide experience of life. He gives a number of vivid and exact reports in clear and unaffected prose of folk practices in a tumultuously varied society. The energy of a direct uncluttered style matches the vigour of a peasant population agricultural and tribal even when it settles in the new, sprawling African cities.

How the ancient myths and their inner curbs and taboos decay as an influence can be seen in Cyprian Ekwensi's *Jagua Nana* which appeared 26 years ago. Ekwensi is an unusual writer. He gained academic qualifications in pharmacy at London University. But his early writing derived from an extraordinary group of pamphleteers, centred on the great market-town of Duihsa in Eastern Nigeria. These writers were concerned to cultivate in their readers a sense of the etiquette

of modern life in a large town and to warn them of its dangers. They took a moral stand as the protectors of the young and simultaneously failed to conceal an unmistakable fascination with what they were warning against. Ekwensi's early work was concerned with a Nigerian Soho and its workmen with a taste for the high life, band leaders, dancers, small crooks and their friends.

He wrote of this morally dehydrated world with fascinated disapproval. A similar moral ambivalence shows in *Jagua Nana*, a study of an ageing night-club habituee and her youthful lover. There is undoubtedly a curious charm - especially in their use of plegin - in the inhabitants of this murky world, but it is hard to take the novel seriously.

The most accomplished and the most affecting of these folktales-derived stories is Richard Rive's *Buckingham Palace: District Six*. In this bleak South African novel the significance and the use of the myths in *Elijah's Violin* are savagely reversed. The kings, princes and paucities are replaced by the graffiti on a wall on the outskirts of District Six - now levelled to the ground and surrounded by barbed wire - which says *You are now entering Fulby Land*. It takes an exceptional talent to keep in productive balance irony bordering on despair and characters brimming with vitality, humour and oddity. The caustic sincerity of the writer and the human richness of a community existing in brutally inhuman conditions make *Buckingham Palace: District Six* a rare and distinguished novel.

*Elijah's Violin: Jewish Folktales*. By Howard Schwartz. Penguin Folklore Library £6.95.

*Distant View of a Minaret*. By Alla Rifaat. Heinemann African Writers Series £3.50.

*The Money Order with White Genesis*. By Senbene Ousmane.

Heinemann African Writers Series £3.50.

*A Forest of Flowers*. By Ken Saro-Wiwa. Saros Star Series £2.95.

*Jagua Nana*. By Cyprian Ekwensi.

Heinemann African Writers Series £3.95.

*Buckingham Palace: District Six*. By Richard Rive.

Heinemann African Writers Series £3.50.

This set of books presents a curious abridgement of time and development. All have in some way to do with myth, of which Rilke asks in the epigraph to *Elijah's Violin*, a collection of Jewish folktales, "How should we be able to forget those ancient myths that are at the beginning of all people?" The succession is first the myth, then the oral tradition, next the literary expression and finally fiction which wholly escapes from the folk tale, which wholly escapes from the folk tale, which wholly escapes from the folk tale.

The tales are drawn from many places and periods. They are all touched by Jewish individuality. They are mostly eastern, lush and romantic, a



## BOOKS

## Coloniser and colonised

An Olive Schreiner Reader: Writings on Women and South Africa. Edited by Carol Barash. Pandora £12.95. 0 86358 180 3. You Can't Get Lost in Cape Town. By Zoe Wicomb. Virago £3.95. 0 86168 820 8. No Longer at Ease. By Chinua Achebe. Heinemann Educational African Writers Series £3.95. 0 435 90528. African Short Stories. Edited by Chinua Achebe and C. L. Innes. Heinemann Educational African Writers Series £3.95. 0 435 90536 8.

Born in Cape Colony in 1855, Olive Schreiner was to become hugely influential both in the country of her birth—General Smuts acclaimed her as "a national possession to all South Africa"—and in Britain. Her famous *Story of an African Farm*, published under a male pseudonym in 1883, launched her into the political and intellectual London circles that included Havelock Ellis, Eleanor Marx, Edward Carpenter and Karl Pearson. She there began to explore the politics of gender, but returning to South Africa she addressed herself also to questions of race and politics. Her commitment to and continuing importance for feminism is undeniable, yet

within the South African context a greater issue has always been the oppression of the black majority. As a white woman she was both coloniser and colonised, a campaigner both for racial justice and the Boer cause.

This contradiction is ever-present in her shorter writings, collected together here for the first time and giving some idea of her complex and contradictory personality. Grouped chronologically to reflect her personal and political development, the writings range from a tenderly observed portrait of childhood ("The Child's Day") to allegories such as "Three Dreams in a Desert", laden with sexual imagery, to tracts such as "Woman and War" (1911), in which the issue of difference but equality between is raised, and "The Dawn of Civilisation" (1920), a consideration of pacifism on which she was working at the time of her death. Sometimes through the sheer of idealism is glimpsed a kind of unconscious literary racism, as when in "The Native Question" (1908) she says somewhat patronisingly of the Bantu: "We have a great material here, wisely handled... or where in the visionary essay 'The Woman Question' disparity between the social reality of Europeans and Africans is ignored in favour of an over-generalized view of

women's experience and the maternal ideal."

No man ever yet entered life further than the length of one navel-cord from the body of the woman who bore him. It is the child-bearing woman who is the final standard of the race, from which there can be no departure for any distance of time in any direction: as her brain weakens weakens the man's she bears; as her muscle softens softens his; as she decays the people... we, the European women of this age, stand to-day where again, in the history of the past, women of other races have stood; but our condition is yet more grave, and of wider import to humanity as a whole, than theirs ever was.

Zoe Wicomb's fine collection of stories, *You Can't Get Lost in Cape Town*, is also rooted in apartheid South Africa, and clearly shows that for a coloured or black woman in that country freedom, respect and personal identity are not easily achieved even after a tortuous journey from rural childhood to education in Cape Town to exile in Britain. Tempting as it may be to see autobiographical parallels between the author's life and that of her heroine Frieda Shenton (despite the insistence in the book's final pages

that "they're only stories. Made up. Everyone knows it's not real, not the truth"), Zoe Wicomb's imaginative talent is undeniable and she has an enviable ability to draw her reader willingly into a society that perhaps merits blunter treatment. Her triumph is to have created a singular fictional character whose shared reality is yet so recognizable.

An acknowledged inspiration to many of Africa's newer voices is Chinua Achebe, for 30 years that continent's most prominent novelist and one of the few to be accorded his rightful place in world literature. Reissued in the newly launched African Writers Series is his second novel, *No Longer at Ease*, a skilful depiction of the conflicts of modern Nigerian life which whets the appetite for Achebe's new novel—his first for 20 years—to be published this autumn. *African Short Stories* is a welcome reminder, if one is needed, of the breadth of originality nurtured in Africa as exemplified by twenty contributors who include Senegal's Sembene Ousmane, Ghana's Ama Ata Aidoo, Kenya's Grace Ogot and Ngugi wa Thiong'o and from Southern Africa Nadine Gordimer, Bessie Head and Dambudzo Marechera. Margaret Busby

## Thin line

Literary Theory and English Teaching. By Peter Griffith. Open University Press £6.95. 0 335 152503.

With deconstruction and narratology now respectfully gingering up university English courses, Anthony Adams, general editor for this English, Language and Education series, believes it is time for secondary-level teaching to catch up with "contending current academic literary theories". If so, comprehensive teachers can brace themselves for a veritable hog's back of technical jargon. They will find the glossary selective: "discourse" (in Barthes' terminology), "extradiscursive" and the insidious "valorize" go unexplained.

Sensing that teachers won't take such language readily to heart—"Does any of this matter?" Griffith muses on page 18: "Like so much literary theory, it teeters along a thin borderline between stalling the obvious and marshalling a complex of terms and concepts that seem to have little to do with human experience."

Rescuing some negotiable ideas from the work of Barthes, Saussure, Genette, etc., Griffith explores the science of narratives and (in a chapter headed "Putting the Reader in his Place") considers the complexities of the reading act itself, a process further complicated by theorists, who not only take the fun out of it, but also deny any "authority" to the "marks on the page". Stanley (is there a text in this class?) Fish gave students a "poem" to criticize which was merely a list of names. Reading their essays presumably amused Fish and without pleasure as an outcome, "the English curriculum is not justifiable."

In post-structuralism the reader's pains must focus neither on some "core" of meaning (it doesn't exist), nor on "mere consumption" of the text, but are directed towards actively forming her own meaning, in defiance (if necessary) of the author's. Practical discussion of texts is scant until chapter six, where Griffith takes a fresh look at *Tom Sawyer* (a modern Beck's urge to rewrite this classroom favourite "might be the best outcome of all").

Broadly, Griffith reminds us, "the classroom should resonate to as many different discourses as possible (incorporating)... historical and social variation". But from this point on Bageltonian sympathies, already sensed in the issue of literature as a social institution (chapter five), emerge strongly. The aim is to produce a comprehensive-classroom "English" criticism which has been jointly urged by sociology and politics: stripped of its can, it will not go on perpetuating the "dominant (bourgeois) ideology" from generation to generation. Playing Huxley to Bagelton's Darwin earns Mr Griffith full marks from the Open University; but some teachers, one hopes, may think twice about this sort of fellow-travelling. Bryan Robson

## BOOKS



The area where Widescombe Fair, Buckfast Abbey, Hay Tor and Dartmeet are to be found is celebrated in Dartmoor: the threatened wilderness by Brian Carter and Brian Skilton (Century/Channel £14.95), with some notably evocative words and pictures. Here, Nell White's mantelpiece, in Postbridge.

## Out of the sky

Acid Rain. By Fred Pearce. Penguin £3.95. 0 14 052380 4. Mayday at Chernobyl. By Henry Hamman and Stuart Parrott. New English Library £2.95. 0 450 40858 2. Prospectus for a Habitable Planet. Edited by Dan Smith and E. P. Thompson. Penguin £3.95. 0 14 052382 0.

These three works are of very unequal merit. *Acid Rain* is undoubtedly the best. There is no attempt to make capital out of a serious problem by selling a somewhat strident and hysterical note. Quite the contrary: the treatment of the matter is throughout dispassionate and fair. It emerges that "acid rain" is a far more complex phenomenon than vulgarly appears. Involving, among other things, unsuspected and unexpected reactions among chemicals more or less harmless in themselves. Moreover, some of the effects, such as the pollution of certain lakes and rivers, are apparently due less to the rain, than to what happens in some soils after rainfall. Beyond these complications are others in some ways more portentous: for instance, there is no agreement about how the perceptible damage to forests actually occurs. Two theories dispute the field; neither is wholly satisfactory.

These and other related topics are discussed in such a way that a layman can follow the broad lines and end with a somewhat more informed opinion about the matter. Mr Pearce gives no facile remedies. He contents himself with showing that the problem of acid rain is in principle solvable; but that the difficulties in the way are many, not the least being the unwillingness of nation-states to agree to concert measures that inevitably require some loss of sovereignty.

The work on Chernobyl is interesting. The facts, such as they are known or surmised, are set down; but there is an unpleasant stridency about the style and technique which show the authors labouring to produce an effect that would have been greater had there been more evident straining to achieve it. Moreover, the book is faced out with digressions into Russian history and with clear intent, inter alia, to show that certain aspects of the events leading to the nuclear explosion are peculiarly Russian: inadequate materials, compromised safety standards, and others. But anyone familiar with the state of the nuclear power industry in America and Britain: since the beginning of the commercial exploitation of nuclear power will find some of these familiar and un-Russian. Chernobyl was well: the worst nuclear accident so far. The reaction to it of all

governments was hardly astonishing. They merely attempted to follow the precedent much more successfully set by the British Government after the Windscale accident in 1958 which, not until 20 years later or more, was quietly admitted to have released radioactivity equal to that of Hiroshima. In 1987 much more is known, and concealment correspondingly more difficult. That sufficiently explains why the attempt to emulate the earlier British success failed.

It is astonishing that in a work dealing with nuclear accidents of this kind there is not a single mention of what at Windscale, material about which is certainly not lacking. While this omission does not lessen the interest of the disclosures reported about Chernobyl and its effects in Russia, political, economic, ecological and so on, the treatment of the issues raised for mankind must suffer from a failure to deal with the pattern of concealment and misrepresentation, already decades old. As a discussion of this side of the matter, the book cannot be recommended, however fascinating with respect to Chernobyl itself.

The *Prospectus for a Habitable Planet* is a wearisome production. The only essays that have a breath of life are those that make no attempt to be realistic or practical; and they come from people in exile or with experience of the realities of socialism. It is astounding to find the British Labour Party held up by the British contingent as beyond discussion the vehicle for realizing some of the more radical hopes of humanity, when one recalls how, at a time when a dramatic refusal would really have altered world history, Atlee and Bevin instead scuttled to Potsdam to endorse America's resort to nuclear weapons; and later on treacherously set Britain in secret to the nuclear path. The essay on British writers gives a false impression, cause the really important question, "who is to put the positive political recommendations into effect?" is not recommended, beyond bland generalizations that take for granted just what should have been thoroughly discussed.

It is clear that had the authors concerned known how to set about doing so, they would have produced something more substantial. The fact that they have not means presumably that they cannot, and all their supposedly practical suggestions are consequently no more than pie in the sky, to which it is pointless to attend, in hopes of finding guidance that will lead to a result.

Pierre Watter

What do you count when you cannot sleep? Is it sheep jumping over that gate? What do sheep do when they cannot sleep? Well, according to Satoshi Kitamura, like other insomniacs, they get up and go for a walk, in the course of which they count other things up to 22 (a strange number at which to stop). When Sheep Cannot Sleep (Black £5.95) is an endearing counting story, amusing enough to hold the attention of adults and fantastic enough to amuse children. It also has an index at the back to check on your counting.

The Baron's Hunting Party, a counting story by Sally Kilroy (Viking Kestrel £5.95) aims for a broader, less whimsical humour. The ever-so-jolly Baron Bertie, a medieval Mr Pastry, has a hunting party so full of little jokes on the side, in fact, that pre-school children splitting their sides are uninterested in the counting component. Not so Lucy and Tom who in Shirley Hughes' Lucy and Tom's 1, 2, 3 (Collins £4.95) are counted through a staid Saturday which culminates in Gran's 60th birthday. The drawings are as delightfully true to life as ever with Shirley Hughes, especially a frantic scene of the whole family getting dressed in the morning, but the text is disappointingly dull and the counting element contrived.

One Watermelon Seed by Colin Barker Lottridge and Karen Poole (Oxford £4.95) attempts to live up to the predestined sequence with a gardening theme. Up to 10 it is planting and growing, from 10 on, in 10s, it is harvesting. The pictures are bright and the idea good, but somehow it is a bit stilted. More disappointing yet is Brian Wildsmith's 1, 2, 3 (Oxford £4.50). Mr Wildsmith's smart semi-abstract drawings hold no interest for children.

With relief one turns to John Burningham's new set for Walker Books. Colours Book, Alphabet Book (£4.95 each) are full of the absurd glee which Mr Burningham has made particularly his own. The counting book, with children up a tree, is exemplary, showing how a minimum of story with "user-friendly" pictures can emphasize

## Argonauts

The Ulysses Voyage: Sea Search for the Odyssey. By Tim Severin. Hutchinson £14.95. 0 09 168340 8.

This ingenious and eminently readable book sets out to prove that Homer's Odyssey was in fact the story of a real voyage to Ithaca made by Ulysses after the siege of Troy. To do so, the author and his international crew, sailing in a replica Bronze Age 20-oar galley, the *Argo*, and using ancient navigational aids, cautiously followed Homer's account, discovering to the joy that coastal seafarers and folk tales often coincided, lending support to their theories. By a judicious mingling of extracts from Homer and his own words, Severin recreates the harsh life of the crew of a Greek galley, bound night and day to their oars, or dependent on favourable winds, or dreading sudden violent squalls.

From deductions made, we follow the travels of the wily Ulysses when he set out on his return journey from Troy, then a port, now inland, and sited up, with his 12 ships, all doomed to disaster. The *Argo* was able to follow the course of his hit and run raid on the Thracian coast and his galeswept rounding of Cape Malea, but the belief that he was driven south to land on the coast of Cyrenaica could not be substantiated. He was, though, tracked to Crete where he blinded the one-eyed Cyclops, and where later, as Severin was, he was at the mercy of Aeolus and his bag of winds. The sites of the massacre of some of his companions in the Mael, of Circe's dwelling and of Scylla and Charybdis are all identified, and after escaping all hazards, Ulysses emerged as the sole survivor, to spend seven years stranded on Ithaca with Calypso. With no galley remaining, his homeward route to his faithful wife Penelope could not be followed by *Argo*, so Severin's own odyssey has perforce to end.

A series of beautiful photographs and detailed maps add to the pleasure of this exceptionally well-produced book.

Eric Church



An autumn scene from Dick Bruna's *Through the Year with Boris Bear* (Methuen £1.95)

## CHILDREN'S LITERATURE

the numbers without making them into a chore. The urchin-with-hat who guides the reader through the nursery basics seems to live at a tangent from the entitles he illustrates; he doesn't care if you know the numbers or not. For some children therein lies his charm, for others the security implicit in the cuter world of Brinkworth Bear will have more appeal. Annie West's well-merchandized ursine appears in his Alphabet Book, Counting Book, Colours Book, and Opposites Book (Macdonald £2.50 each). The text is alliterative and pithy and the books well presented, with identification made pleasantly easy.

Colin and Jacqui Hawkins in their Busy ABC (Viking Kestrel £5.95) by contrast indulge in all manner of naughtiness and mess, with gags in balloons over every character's head. When all is said and done, it's still the same old collection of 26 letters, and dressing it up too far can lose sight of the basic learning task. Annie's abc by Annie Owen (Orchard £4.95) is another beautifully presented book, with several zany entries in the cat-

logue. Misbehaving helicopters and melting ice-creams cause delight amongst a young audience, and older readers will enjoy some of the jokey detail, but the book's chief enjoyment comes with the exquisite neatness of the drawing and colouring: a good encouragement to tidy writing!

Of course, there are more subtle ways of inculcating number and naming than in the straight catalogue or thinly disguised list. What Happened to the Picnic? by Gillian McClure (Dutton £5.95) combines an elaborate counting (with addition and subtraction) saga with its slightly menacing tale of a teddy bears' picnic gone wrong. Devouring nature, as the hallucinatory drawings suggest, does away with any number of individual things. Ms McClure's work has something of the menace of fairytale. Come Out and Play, Little Mouse by Robert Kraus, illustrated by Jose Arrascaeta and Brian Dewey (Julia MacRae £5.95) is full of more cheerful threats. It's the usual, Tom-and-Jerry-derived-cat-and-mouse chase, but in it the days of the week are incorporated. It's hard not to feel sympathy with the cat, who is terribly, toothfully stupid as always. The exuberant text and pictures are perfect for beginners to read aloud in parts and the dramatic denouement is thoroughly enjoyable.

The inimitable Roger strikes again in Roger Takes Charge! (Rodley Head £5.50). Susanna Grete's belligerent pig almost meets his match in Flu next door, deputed to look after Roger and his younger brother Nelson while Mum is out. Flu is mortified, but not before she has given Roger and Nelson an ad hoc lesson in colours and finding things. All good dirty fun and raucous laughter, and a good go at the colours thrown in. Conversely, some basic counting in a retold fairy tale. The Four Good Friends (North-South £6.95) swings smoothly along. Virtue is rewarded when the peasants' forest pests rescue them from the knight's prison. Though the tale is rather simply told, the drawings are satisfyingly detailed and the counting well integrated.

Victoria Neumark

## African classics

Last year Longman launched their African Classics series, now extended by five new titles. The first is a true and unique classic, first published over 70 years ago. *Native Life in South Africa* (£3.95) by Solomon Tshekisho Plaatje, a founder of the African National Congress, describes the devastation of African lives and hopes that followed the Natives Land Act of 1913, part of the series of planned dispossession that were consolidated into apartheid. Plaatje, a black journalist believed that the outside world would act if it knew of the careful policy of reducing the "natives" to servility, and, against all the odds, travelled to Britain and the US to put his people's situation before the politicians and the public, and succeeded in getting his remarkable testimony published. Nothing happened.

*The Dilemma of a Ghost* and *Anowa* (£2.95 each) presents two dramas of cultural conflict and contrast by the Ghanaian playwright Ama Ata Aidoo, and the Nigerian novelist Isidore Okpewho's *The Victims* is a tragedy of resentments and hatreds building up within a family (£3.50).

*Aminata Sow Fall's The Beggar's Strike* (£2.95) is a delicious satirical fable of another aspect of conflicting values. The beggars have a highly organized informal economy of their own, based on the fact that Allah rewards almsgiving not only in the next life but in this one, offering promotion and success. But how is the Director of Public Health and Hygiene to ensure his own ascendancy in the hierarchy of government without clearing the beggars off the streets to make them fit for the growing tourist trade?

*Master and Servant* by David Muiwa (£3.95) first appeared in Kenya eight years ago. If that seems a bit recent for a classic, readers here should judge when they've read it. The publishers claim that this "stunning novel of adolescent discovery set in the context of colonial rule" is one of the finest works of contemporary African fiction. It is certainly true. It is an outstanding book in a series of rare quality.

Colin Ward

Ten women, to pass time spent in quarantining, narrate 100 different (some less different than others) tales. The voices in *The Women's Decameron* (Methuen £3.95) are all regulated through Julia Voznesenskaya's (or her translator W B. Lion's) folksy tone. Nevertheless, the stories of love, rape (frequent), jealousy, money, work and life in the Soviet Union continually fascinate. Clever title.

R C



This is how one street in St. Andrews looked in 1900: an illustration from *Exploring Scotland's Heritage: Fife and Tayside* (HMSO £6.95). The book is part of an excellent series, full of accessibly-presented historical information.

## Catching up with the past

*The Moral Universe of Shakespeare's Problem Plays*. By Vivian Thomas. Croom Helm £25.00. 0 7099 4322 9. *Ben Jonson*. By Peter Womack. Basil Blackwell £15.00 and £4.95.

"A Jonson who is not only readable, but usable, for our own times" is the claim made by Terry Eagleton for Peter Womack's *Ben Jonson*. A similar idea of the recalcitrant modern relevance of Shakespeare's problem plays emerges from Vivian Thomas's study—"the modern world catching up with Shakespeare".

Vivian Thomas begins by questioning the term "problem plays" and, in a clear and useful review of the relevant literary criticism, traces the changing reactions of the public to this difficult group (those "serious dark and ironical comedies" pinpointed by Dowden in 1875). The present author has not included *Hamlet* but concentrates on *Troilus and Cressida*, *All's Well That Ends Well* and *Measure for Measure*. Each play is given a chapter of detailed examination, in terms of a key

concept. The wide range of commentary is direct, clear and copiously illustrated from the texts, and cannot fail to stimulate interest. For instance, the chapter on *Troilus and Cressida* ends with an account of the RSC's production in 1985 which, that on *Measure for Measure* outlines the contemporary struggle to bring sexuality within the law which culminated in the 1690 legislation making incest, adultery and fornication into secular crimes instead of spiritual lapses.

There is also an excellent detailed chapter on the sources of the plays, of which the examination of the links between Shakespeare's play and Chaucer's poem is the most interesting. This would be extremely valuable for a level coursework. Each chapter ends with notes which would lead on to the work of other critics; it has a clear index and bibliography.

Both books deal with plays that show a world in disarray. Shakespeare portrays divided fragmentation and disintegration, while Ben Jonson depicts folly and greed on a vast scale. Womack, like Thomas, places his

subject against his background. The results are illuminating. Of particular importance is the history of the theatre itself. Jonson lived in a rapidly expanding London where for the first time in history, theatre was regularly operating as a capitalist industry with shares owned by a restricted group of actors thus exposing it to an audience of no externally given homogeneity. This history, plot evidence, had to co-exist with the king and the court. He shows that with the masque, the theatre of illusion, and perspective, only one person, the king, had that perfect view whereas the playhouses had no comparable monolithic orientation. Jonson wrote to be published, unlike Shakespeare, and was aware of the difficulty of finding the notional "everyone". The complexity of the concept "character" in the drama is explored with useful insight.

However, for Womack, the most important argument is that capitalism was responsible for the ambiguous nature of Jonson's comedies, for Jonson lived in the gap described by R. H. Tawney when morality had failed to

cope with the intelligence of rising capitalism. He explains:

Unaccommodated by any ideology which could humanise its demonic polysemy, money permeates the plays, dislocating relationships, overturning authority, detaching signs from referents and values from things, disorganising the world.

Throughout the book, he links the plays to the economic and cultural background, but while exploring the complexities of the actor's world, he shows us the writer also affected.

Thus to the transgressive images of theatre... we can add that of capitalism. It is perhaps notable that Jonson, like Shakespeare's problem plays, dropped out of the repertory in the 18th and 19th centuries. This study will help to show how relevant he is now. Though some of the language of this book will be difficult for self-formers, because of its theoretical nature, its material is fresh and challenging.

Laura Garratt

## THE TIMES

## In the skin of a writer

Michael Ondaatje's new novel *In the Skin of a Lion*, is likely to enhance yet further the reputation of a man already acclaimed as one of Canada's finest poets. Next week *The Times* talks to the author whose accomplished writing style in poetry and prose displays an unusually vivid visual quality

and regularly in *The Times*. Bernard Levin on the way we live now, David Miller on sport, Irving Wardle at the theatre, Frances Gibb on the law, John Clare on education, Jane MacGillivray on wine, Barbara Amiel's viewpoint, Clifford Longley on the Church, Philip Howard on words, Robert Fisk on the Middle East, Jonathan Meades on eating out, *The Times* crossword... and much more.

## THE TIMES

The world's most famous newspaper (25p)





## ARTS

It is 40 years since the independence and partition of India. It would be impossible to explain the significance of this anniversary in a single programme: better to approach it obliquely. Not work East (BBC2, August 15), in the first of a series of short films, chose the photographs of Sunil Janah who covered wartime famines for a Communist newspaper, then the events leading to independence. Division of Hearts (Channel 4, August 12) reflected the feelings of ordinary people in the subcontinent about partition - feelings, mainly, of incomprehension at the violence, the uprooting of families, the creation of religious divisions in previously harmonious communities and the longing of men and women for their birthplaces, perhaps only a few dozen miles away, but now irrevocably beyond their reach. The effect of these interviews was rather too oblique unless you already knew the background, but the sense of disaster, and the impotence of ordinary people to avert it, was certainly there.

The only person who was for partition was Mounthan, said one of the Maharajahs in a two-part documentary on BBC2 (August 13 and 14). But it was the writer Suddat Hasan Manto who found the most graphic metaphor for the events. In a short story, adapted by Ken MacMullen and Tariq Ali for the film *Partition* (Channel 4, August 19), he studied the creation of Pakistan from a lunatic asylum where the inmates are forcibly divided in line with the new map of the country. Manto's story centres on one old man, being visited for the last time by his daughter whose village will soon be out of bounds across the frontier. The writer makes clear that, in his view, the lunatics are not those confined in the asylum.

There was a formidable cast: Saeed Jaffrey, Zia Mohyeddin, Zohra Segal, Roshan Seth and John Shrapnell; and the film underlined Manto's derisive view of the events by getting them to play both the "lunatics" and the officials debating the insanities of partition. Even so, the ironic message could have been conveyed more concisely and with fewer words (though the television version of the film was shorter than the one premiered at the Edinburgh Film Festival).

We like to keep certain traditions alive. People expect that. And one of the things we do is to celebrate my birthday. A fictitious, and largely irrelevant storyline linked the different

Roshan Seth in *Partition*

## Television

## Divide and rule

parts of Maharajahs, but there was at least nothing fictitious about the Maharajah of Jodhpur, whose birth-day was being celebrated, or about the Maharawal of Dungarpur, who looked back with regret to the years of the Raj and whose unrepentant charm might have reconciled you to the extravagant displays recorded by the camera or gleaned from the archives. Most of these princes spoke feelingly of their responsibilities towards their subjects, but few seemed to consider that this might involve anything so radical as a redistribution of wealth.

"He broke my nose in the first round... He broke my eardrum in the third... I'd like to announce my retirement," boxer Barry Michael (World Championship Boxing, ITV, August 10) knew when to quit. So did the former "heavy", one of the villains interviewed by Danny Baker for his new series *Danny Baker's Londoners* (ITV, August 14): "crime, unless you're in something big, something like the City, doesn't pay." I hope he is doing well now that he has realized that there are other ways of selling insurance, apart from threatening to smash

up the client's premises. Someone who appears to have no regrets for the past is David Hockney, who can appreciate the benefits of having grown up in Bradford: "every time I wake up and see the sun in California, I have something to compare it with" (Channel 4 News, August 14). The accent helps, too, when you are giving a dry answer to a fairly wet question.

This is the season when *Timewatch* (BBC2, August 13) burrows through its archives to discover an item on rabbits in the medieval economy and *Food and Drink Summer Quiz* (BBC2, August 11) offers Pam Ayres a lump of dough and gives her half a minute to make it into noodles. It is also the tenth anniversary of the death of Elvis Presley. To appreciate the significance of that means leaving the crooners and swooners who were the usual fare on Radio Luxembourg in 1956, abruptly silenced by "Heartbreak Hotel" as it grabbed you like the hand from the grave in the last reel of *Carrie*. The first time is the one that counts and nothing can revive it.

Robin Suss

## Lit Comp

## Competition No 93.

## Report by Scylla

## You were asked to

## write a thank-you

## letter after a dis-

## astrous evening by

## the parents of one

## of your pupils. I suppose we have

## all had terrible experiences connected

## with "duty" entertainment: for in-

## stance perhaps hearing before one has

## actually rung the bell a terrible row

## between host and hostess and to

## discover that husband had forgotten to

## tell wife that he had invited guests until

## he himself had returned from work.

## But such an experience pales before

## your imagined ones, some of which

## had a ring of terrible truth. Anne

## Norfolk's letter sounded as if there

## were some experience behind it:

## "Thank you for last night - did

## Rupert's two CSEs Grade 5 really

merit that experience! I adore *Aida*.

## How well you know the score! Your

## tempo better caught the feeling, but

## your powerful voice outpacing her

## quiet aria was unforgettable...

## Being asked to leave was providential.

## With no table booked we might have

## waited more than two hours for

## supper."

## D A Prince had an evening at the

## opera too, whose pupil brought a

## Walkman... "How fortunate that a

## manager invited us to leave early to

## ensure an excellent table in the res-

## taurant. Jason's mastery dissection of

## the frogs' legs - and vigorous account

## of its digestive system - augur well for

## a good O level pass. A pity the surround-

## ing tables had no interest in biology.

## Still, I was able to catch the early

## train..."

## Many of you were taken to surpris-

## ing places: Michael Birt went with

## his "battered daughter" to the

## Old Vicarage Nite Spot. He wrote

## circumspectly... Here at St Bern-

## ard's College of Higher Education we

## aim to see our students in the round

## and this was certainly the case on

## Saturday evening. The manager was

## somewhat heated when I visited him

## today and at one stage the ward had

## to be cleared. He insists on retaining

## certain items of Molly's clothing as

## evidence and I fear he will take legal

## action when he recovers..." Mrs

## Audrey Bradshaw's pupil was also a

## "caution". Her thank-you letter reads:

## "Thanks for an interesting evening

## on Friday. Remember I warned you

## last parents' evening of Jane's mis-

## chievous sense of humour. Being

## aware of my fish allergy she realized a

## sea-food restaurant would hardly be

## ideal. However the dessert was deli-

## cious. When I was Jane's age cham-

## pagne would have given me hiccups

## too!" Two later remarks accentuate

## the awfulness: "What a coincidence we

## share the same taste - choosing iden-

## tical outfits" and "Oh, I found my

## contact lens after all our searching".

## So to her and to the others quoted above.

## Commendations to Jim Sweetman:

## particularly for his line: "Actually I

## didn't know there were bars in

## Leamington where people dressed up

## like that."

## D J Hanks was also taken to the

## opera. He earns £12 for a letter which

## is not without its surprises:

## Many thanks for Thursday evening:

## it was kind of you to invite me to

## his birthday treat. I hope he and

## his children enjoyed what we saw of the

## opera as much as I did, and that they

## are granted bail soon. One has to

## admire the lack of inhibition in today's

## youth: when I was 15 I'd never have

## dared to chant "What a load of

rubbish" through the first act of *Bur-*

## terfly at Covent Garden! The manage-

## ment's intervention was, I thought,

## heavy-handed and provocative -

## recall you have often mentioned

## Adrian's sensitivity to me - and at their

## prices they really should have installed

## sturdier seats.

## Thanks also for the grapes: being in

## travelling sounds, I assure you, far worse

## than it is.

## D J Hanks

## £10 each to Bob Finch and Jack

## Whiteside for their revelations of very

## different experiences:

## Thank you for a most stimulating

## evening. I do hope you and your wife

## will soon be feeling better.

## Your choice of restaurant was in-

## deed a surprise and you were not to

## know that Riccardo was one of our

## former pupils or of the part I played in

## his expulsion from St Michael's.

## Ricky, as we knew him, always had a

## warped sense of humour but I seriously

## doubt if he were as glib in any case,

## our wife ate very little of the main

## course as I recall.

## It was a very different night out, but

## I think you were right not to pay even

## though that did trigger the regrettable

## incident with the pepper grinder.

## Bob Finch

## I must express my gratitude to you

## for a most instructive evening.

## My enthusiasm for the paintings was

## undoubtedly reinforced by the cham-

## pagne reception and clearly led to my

## attempt to show Rodney how an artist

## can convey both the visual and textual

## beauty of the female figure. He will

## surely appreciate that the attention I

## gave to your own charming attributes

## was merely an artist's interest and he

## could return to school without any

## needlessly embarrassing explanations.

## I must thank your husband too for

## his explicit and effective demonstra-

## tion that I have no prerogative in

## artistic theories. None of us are too

## old to learn. You will be delighted to

## know that the X-rays revealed no lasting

## damage.

## Your humble servant,

## Jack Whiteside

## Competition No 95. Set by Scylla.

## Cleopatra on the motorway

## "The barge she sat in, like a burnish'd

## throne..."

## August driving fantasies may include

## visions of Cleopatra on the motorway.

## Using this as the title, up to 14 lines of

## verse, please, in the style of the bard

## himself or some other (named) poet.

## Closing date September 1.

## admiration by Lucy Fleming

## in the rather restrictive role of his wife.

## Acting honours, however, must go to

## Clive Francis as Lord Goring, the most

## amusing character in the play, who

## blends wit and hidden moral serious-

## ness in averting the fall from grace of

## Sir Robert, and to Joanna Lumley,

## the lady who discovers the skeleton in

## Sir Robert's cupboard.

## Visually beautiful, this production

## offers a timely revival of one of Wilde's

less frequently performed plays. *A*

## Man For All Seasons, on the other

## hand, is often performed, especially by

## amateur companies, attracted, no

## doubt, by the range of interesting

## character portraits on offer and the

## evergreen popularity of anything

## motelly connected with Henry VIII.

## Richard

## Rich's first words, "Every man has his

## price", echo through the unfolding

## drama which depicts Cromwell's man-

## ipulation of facts so that truth becomes

## an administrative convenience rather

## than moral law.

## It is a well-made play, but seems, in

## this production at least, to lack dram-

## atic excitement. Despite a definite

## performance of the Common Man by

## Roy Kinnear, Tony Britton's produc-

## tion, solid, stolid, worthy

## flourishingly charismatic to set the pulses

## racing.

## Barry Smith

## Scandals

An Ideal Husband and A Man For All Seasons.

Chichester Festival Theatre.

"Life is never fair," asserts Lord

Goring in *An Ideal Husband* and it is

difficult to deny the perspicacity of this

dictum on the evidence of the plays

being performed at Chichester this

season. Within a matter of months of

the triumphant opening of *An Ideal*

*Husband*, Wilde had fallen victim of

the public scandal that threatened the

political career of his character, Sir

Robert Chiltern. Wilde's name was

removed from the playbills of his

London successes and even members

of the cast turned against him. Chil-

tern, a rising politician with a brilliant

career ahead of him, avoids the fate

that befell his creator, but this is

theatre, and the real life. Scandals

continue to haunt the political scene

and Wilde's depiction of the popular

press rings true today. "Think of the

boathouse boy they would have in

dragging you down, of the mud and

filth they would plunge you in."

Prophetic indeed.

Tony Britton directs Wilde's comic

yet serious play with a firm hand

and a subtle touch. The production

which forms the basis of his wealth and

subsequent political success, is convinc-

ingly played by David Gwilliam and

on the career that took him from that

school to Sophiatown, Stepey and

Tanzania. It is clear that his experi-

ences in South Africa did most to form

the outlook of this "Christian Social-

ist" (he still refers to "our big secon-

dary schools" when talking about Afri-

can education), and constantly refers

back to that country, for example on

the question of political violence: "the

blacks (terrorists) are the government

of South Africa". At 74, he still

believes he will live to see the end of

apartheid and has no doubt about his

political commitment: "politics is what

life is about". Of the six subjects of

these programmes, he is the one least

likely to be found resting at the end of

that quiet country lane in the credits.

RB



Bishop Trevor Huddleston and Jill Cochrane

"wife" and can speak of the satisfactions

as well as the frustrations of being tied

to her husband's career. In 1976, when

Christopher Ewart-Biggs was assassinated

by the IRA, she was on her way to

London to fetch curial materials for a

reception room at the Dublin embas-

sy. Afterwards she received letters

from women whose husbands had died



## RESOURCES

## Rights

What are they and who decides? Paul Lewis reviews two new teaching packs which attempt to confront these issues

**Rights**  
By Derek Wright and Peter Brown-john  
From the series "Thinking about Social and Moral Issues"  
Pergamon Educational Productions  
Pupils' book £1.50; teachers' book £5.95  
Religious and Moral Education Press, Hemlock Road, Exeter EX2 8RP.  
**Workwatch**  
By Liz Morton, Chris Moore and Phyllis Hyde  
Single copies £1.4 incl postage; five or more at £7 each plus postage.  
West Midlands Low Pay Unit, Wolverley House, 18 Digbeth, Birmingham B5 6BJ.

Rights to this and that are asserted very easily nowadays. The "right" to shop on Sunday is an example of a trivial "freedom" dressed in the pompous clothes of a right.

**Rights** offers no guidance on this important distinction between rights and freedoms. The book encourages the reader to think about, or at least of, many different rights. But the only distinction it attempts is between legal and moral rights, and it makes only a limited analysis of the relationship between them. The message is that in the area of rights there are no facts, only opinions.

It introduces young people to the confused thought that surrounds rights but offers no guidance as to how to cut through it - as if just encouraging people to think about something or discuss it in groups were enough. Some people say the Earth goes round the Sun, others take the opposite view. With your partner, give three reasons for each opinion and then write down what you think and why. But, please miss, does it go round the Sun or not?

**Rights** also omits any discussion of power and the way that those without it can use rights to challenge those with it. Nor does it explain how those with power use legal rights to oppress those without power.

Of course, good teaching would overcome these criticisms. But the teachers' book is even more highly structured than the pupils'. It contains photocopyable worksheets, but no factual information to enable the teacher to answer the questions it poses the pupils such as: At what age can you (a) drive a car (easy), (b) be betrothed (more difficult), (c) have sexual intercourse (no simple answer). If you cannot answer those questions unaided then **Rights** will not teach your pupils about rights, only about confusion.

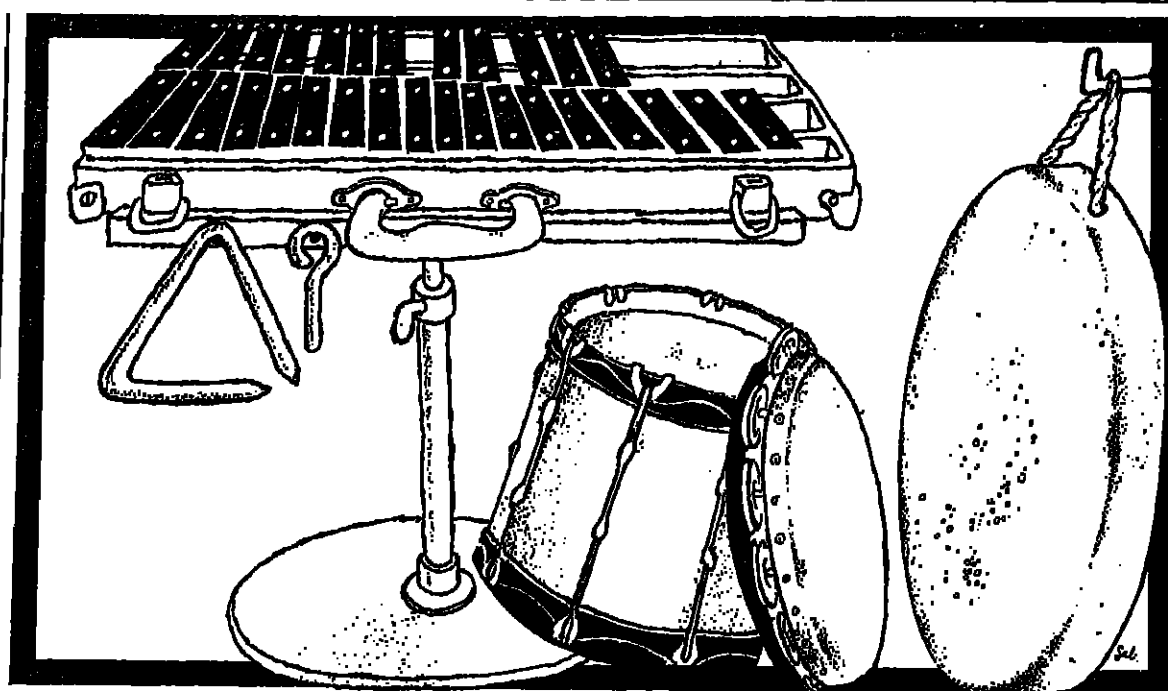
There is no such confusion in **Workwatch**, from the West Midlands Low Pay Unit. **Rights** are things workers have and which they should obtain.

I was much happier with this production. It explains to young people the problems they will have in their working lives and makes it clear what they can and should expect of their employers. The information pack includes a collection of leaflets and single sheets about National Insurance, sick pay, Wages Councils, holiday pay, women in work, black people in work, young people in work, low pay, and trade unions. In the class pack there is a set of exercises about work, profits, money and the way the Press reports work issues. And there is a very nice board game about work and its role in life which presents players with real problems to resolve.

Young people will know a lot more with **Workwatch** than with **Rights**. **Workwatch** keeps them from the dilemmas. **Rights** introduces them to the dilemmas. I look forward to the publication which teaches them how to think about the dilemmas clearly.

## Next week

Victoria Neumark visits an old Ragged School where a London teacher is leading the move to set up "the only museum in the East End about the East End".



## Fascinating rhythm

Nigel Morgan looks at percussion in the classroom

**Modular Frame Percussion System**  
Frame Drums: small (9 x 9in) £39.88; medium (12 x 9in) £44.16; large (12 x 12in) £46.51; baby jumbo (16 x 12in) £49.75; jumbo (16 x 16in) £59.59  
Sticks: 1 pair £1.65  
Woodbells on stand: set of three £35.24  
Double gong bells: small £16.44; medium £17.74  
Gong bell post £9.73  
Cane rattles: bottle-shaped £4.00; horse-shoe shaped £7.13; bamboo rasp £6.74

Complete set £316.71 + VAT  
Acorn (Percussion) Ltd, Unit 34, Abbey Business Centre, Ingate Place, London SW8 3NS.  
**Percussion Plus**  
Glockenspiels: Soprano diatonic PP001 £27.00; chromatic half PP002 £22.50; alto diatonic PP003 £37.20; chromatic half PP004 £27.90  
EJ Arnold & Son Ltd, Parkside Lane, Dewsbury Road, Leeds LS11 5TD.

When Carl Orff met the founding father of ethnomusicology, Curt Sachs, in the 1920s, his interest in simple instruments was fired. "In the beginning was the drum," said Sachs. Drums and rattles provided the backbone of work with improvisation using rhythm. Later a chance invitation to the home of two Swedish sisters to see a puppet performance sparked off a conversation about the gamelan orchestra, accompaniments to Indonesian puppet dramas. Not long afterwards, Orff received from the two sisters a parcel containing a gamelan xylophone. The rest is history.

Orff initiated the creative use of percussion in the classroom, and interest in the medium is growing apace, with awareness of the richness of ethnic musics. His ideas are now well integrated into classroom music schemes. They received a boost in the late Sixties with the development of the creative music practices of composers/educators such as George Self and John Paynter, who saw in classroom percussion a way in to the language of the "avant-garde". The result was an explosion of imaginative activity in

secondary schools that took much of its impetus from the music of Cage, Stockhausen and Messiaen, composers who have explored and extended the palette of percussion sounds and techniques.

By the early Eighties, the infiltration of rock music into the curriculum brought the drum kit and, more recently, the drum machine, a small computer-based instrument featuring digital sound samples of real percussion instruments that can be programmed in step or real time.

The formal use of percussion as incidental accompaniment has been extended by many teachers who have seen the results of the work of John Stevens (whose excellent book *Sound and Reflect* offers percussion based activities) and Peter Renshaw's Communication Skills course at the Guildhall School. This approach attempts to create an environment for music-making that depends on collaboration, intensive listening and a precision of performance that includes a wide range of musical skills. Group games and exercises, often using only percussion, are now the starting point, and can be seen in use from the infant classroom to the university. In this, together with the emphasis on the multi-cultural aspects of music, we are rediscovering the source of Carl Orff's original enthusiasm.

A range of percussion instruments that seeks to complement this rediscovery has been devised by Acorn (Percussion) Ltd. Since 1977 this company have been involved in ethnic music making (African, Middle Eastern and Asian) providing a service to many cultural troupes visiting and now settling in Europe. For the educational market they have created a Modular Frame Drum Percussion System. This is made up of indigenous West African instruments and their own versions of West African drums.

The three square and two oblong frame drums have tunable vellum drumheads. The drums can be hand held or played from the floor or table top with a special rest to which can be attached gong bells or wood bells.

In the primary classroom the instruments have proved practical and effective. One child's immediate response, on being given a frame drum was "Isn't it beautifully made". Constructed from English beech, the instruments and frames are indeed most attractive but extremely sturdy. There are a minimum of extra bits to lose and in the rough and tumble of some classrooms the instruments would stand up pretty well. The drums and bells can be slotted together to make a unified kit for one player which gives an impressive range of sound.

The modular approach could prove effective for secondary teachers who do not wish to commit themselves to the purchase of traditional African drums or Indian tablas (some so called educational models are most disappointing and expensive). These instruments would be valuable for the multicultural element in GCSE music and the system has been carefully designed with this in mind.

The drums do sound good. There is a considerable and pleasurable difference between playing plastic heads found on most classroom percussion and the goatskin heads these drums use. The only disappointing instrument was the bamboo rasp. Here the Chalm model would be a more practical and cheaper alternative. The price of the individual instruments is more than the Orff drums and tunable bongos. Primary schools have to weigh up quality against quantity. For the secondary classroom, the complete system would cost only just a little more than the most basic digital drum machine.

Acorn Percussion features in the 1987 E J Arnold catalogue. The firm have recently moved into the manufacture of percussion instruments themselves. The first *Percussion Plus* launch includes a full range of beaters and mallets for educational and professional use plus alto and soprano glockenspiels. The glockenspiels are modular and come in diatonic (white notes) and chromatic sections that can be put together. The diatonic glocks are supplied with three spare notes, two F sharps and one B flat, and one pair of beaters. The range is 13 notes. The aluminium notebars are set on wooden bases with all-important rubber feet. These instruments are not cheap but they are extremely good, frankly better than any alternative on the market.

Newton's *Principia* - probably the most influential book in the history of science - is 300 years old this summer. In honour of the tercentenary, the Whipple Museum of the History of Science is displaying its first edition, together with a set of posters which explain Newton's importance in the context of developments from Aristotle to Einstein. Newton's great achievement was to prove that the universe was coherent, with the same laws throughout, on the earth and in the cosmos. He shook the Seventeenth Century by teaching to dispense with God, though he never personally doubted the existence of the "great clockmaker" who had set it all in motion. But rapidly his ideas have been accepted, and remain the core of classical physics, despite being superseded by Einstein's. The Education Service of Shell UK have sponsored the production of a set of 10 wallcharts (720 mm x 520 mm) derived from the exhibition, and these can be loaned to mount Newton's exhibition in any school or library. Sets of charts are available from the Whipple Museum of the History of Science, Free School Lane, Cambridge CB2 3RH, on payment of £3.50 to cover postage, handling and postage.

Jessica Saraga

## Rice

Toraja: Creating an Indonesian Rice Barn  
Museum of Mankind, London  
Until September 4  
Admission free

Quietly and without much fuss, something extraordinary is taking place in Burlington House. Just around the corner from all the natty gent's suits in the Burlington Arcade a group of four craftsmen are building a large wooden structure in honour of the Rice Goddess. As little as you have heard of Torajaland in Sulawesi have you imagined a room full of the fragrant smell of carving wood where slight dark men in batik shirts with great concentration carve designs onto great logs of wood, while behind them photographs of lush green fields remind you of their home, and near them cluster groups of surprised school-children, simply watching. Instead of foreman they have a priest to tell them the ritual time for each action. Instead of clocking on and off each man clearly works to his own rhythm.

The visitor approaches the scene through a display of other folk arts of Sulawesi: cane hats, a carved burial scene with an effigy and bier, wooden spoons and coffers. These are all impressive in their strength and simplicity, as is the water bird-scaring device to protect the rice fields. But the interesting thing to watch - and this a sad reflection on our hurried way of life - is the co-operation, with few words and mutual confidence, of a family of three generations getting on with a worthwhile job. Hopefully this can be found in Britain today outside the Museum of Mankind as well as in it.

Victoria Neumark

## Writes

Now and Then  
Young Writers' and Illustrators' Pack  
By Marion Kamlish  
£5.95  
Now and Then Press, 47 Arlington Rd, London NW1 7ES.

This is a double pocket plastic folder containing two books of about A5 format, a Berol Handwriting pen and a pencil. One book, *Then*, consists of a facsimile of *The Scott Children*, a handwritten and illustrated story produced in 1886 by 12-year-old Gertrude Sharpe of Hampstead. The other book, *Now*, is blank, and the idea is that a young reader will be inspired to produce a handwritten illustrated book of her own.

The facsimile book is charming and absorbing, and makes a wonderful document of Victorian life through the eyes of a child. The notion of producing the book based upon it is interesting, but I am not entirely convinced that many children actually operate in this way. Certainly for schools the facsimile book would be considerably more useful than the pack as a whole, although the latter might make a change as a prize or a present.

Gerald Haigh

**notes**

**MIDLAND BANK SCHEME**  
Midland Bank's University Sponsorship Scheme is intended to help those wishing to enter the banking world. Students are selected during the academic year in which they take their A levels and are offered places for the banking degree conditional upon the achievement of certain grades.

They will then be able to work for 12 months within the Midland Bank Group, take the three year degree course and finally, if they wish, apply to rejoin Midland as graduate entrants.

Group Graduate Sponsorship Scheme, Midland Bank PLC, 24-30 Holborn, London EC1N 2HY.

## RESOURCES/VIDEO

## 20th century heroes

From the "greatest civilian army ever assembled" to the miners at the coal face, the life of Britain in the Thirties was recorded by the GPO Film Unit. Jacquetta Megarry reviews this unique archive material

GPO Films  
VHS £9.95 each or £59.50 for all seven  
Post Office Educational Service,  
Headquarters Buildings, 33 Grosvenor  
Place, London SW1X 1PX.

A major achievement of the video cassette recorder is making film accessible to schools. The difficulties of operating and maintaining film projectors, combined with the inflexibility of booking dates, obstructed teachers' attempts to integrate film with the curriculum. The release in VHS format of a selection of the GPO film unit's finest documentaries from the period 1934-41 introduces a much wider audience to priceless contemporary film stock.

An excellent booklet, with evocative line drawings and well-chosen quotations, conjures up a feeling for the film vaults of the Thirties. Each cassette contains three to five films with a total duration of an hour; the selection is neither chronological nor thematic, so teachers will need to refer to the catalogue descriptions.

The material has a major place in the teaching of 20th-century history. The generation with childhood memories of wartime is approaching grandparenthood, so first-hand film of Britain at war is invaluable. "Britain Can Take It" was filmed at white-hot intensity during one night five weeks into the Blitz of London. It was scripted by the American journalist Quentin Reynolds. Over footage of the air raid shelters, he celebrates the "greatest civilian army ever assembled... brokers, clerks, peddlers, merchants by day, they are heroes by night."

After close-up shots and vivid soundtrack of the fury of the bombing, the cleaning up operation next morning is calmly studied. A bus lies on its side yet the Londoners get to work on time. Buildings that cost five centuries of labour may have been destroyed in five seconds, says Reynolds, but the spirit and courage of the Londoners was unconquerable. As a propaganda exercise, this film was extremely powerful. Reynolds took it straight to the White House where it gave Roosevelt the ammunition he needed to swing American popular opinion behind Britain's war effort.

"The First Days" portrays everyday life during the first days of war. Over shots of church towers with bells ringing, we hear the voice of Neville Chamberlain declaring that Britain is now at war with Germany. We see the preparations: air raid shelters, barrage balloons, blackout and sand bags.



The organizational task involved in evacuating 750,000 children is conveyed by the steam-hauled evacuation trains, with animals on platforms labelled with their destinations. Brass bands play for the troop trains and there is a sense of everyone on the move - children away from danger, armed forces towards the battlefields. Old masters are buried in the countryside, leaving bare walls at the National Gallery. Empty seats at the British Museum and deserted theatres underline the sense of lull before the storm.

"Men of the Lightship" is a dramatic reconstruction of the Nazi bombing of the East Dudgeon lightship in January 1940. The film uses officers and men in place of actors, and it was a remarkable success in the commercial cinema. The slow build-up of atmosphere, though effective, will perhaps pall with today's pupils. But the sheer defencelessness of the lightship against the relentless bombing - a gross violation of its centuries-old international immunity - still provokes a powerful sense of outrage. After the sinking, the crew run all night only to die of cold, hunger and their wounds on the sands of the east coast.

Several films give an insight into the work, leisure and social life of ordinary people during the Thirties. "Coal Face" was made in 1935 by much of the

able, but the system of mechanical drop and pick up - at over a mile a minute - was an integral part of a postal system whose efficiency puts to shame today's product of centralized sorting.

Teachers of media studies will enjoy the chance to observe how skilful editing adds a feeling of pace, with rabbits scurrying away from the train, blurred shots of reciprocating motion and fast-paced music combined with the rhythm of Auden's poetry. As in "Men of the Lightship", the figures are not actors, but workers of the travelling post office and the LMS Railway.

"Job in a Million" was made the following year, and follows the life of a 16-year-old Cockney post office messenger throughout his two-year probationary training. It shows the GPO as benevolent employer, offering not only a secure job with a pension at 60, but also health and welfare, and extended education up to prize day.

"Spare Time" is rich in social history, showing us the leisure activities of workers in the steel, cotton and coal industries. The very concise soundtrack leaves plenty of opportunity for the teacher to talk over it. Hobbies range from the expected (football, brass bands and cycling) to the less obvious (ballroom dancing and drama). Powerful emotional tone is provided by the flanged male voice choir, whose singing links a variety of shots and contrasts with percussive mine noises and the dropping of the pit cage. Director Humphrey Jennings emphasizes the diversity of individual interests of working people; the commentary (by Laurie Lee) closes with the observation: "Spare time gives us a chance to do what we like, a chance to be most ourselves."

"A Mid-Summer Day's Work" is about the laying of an underground telephone cable in the Chilterns. Perfect sunny weather and Elgar's music evoke the ominous stillness of these summer months before the outbreak of the Second World War. Over shots of the cottage where Milton finished *Paradise Lost* and the Amersham residence of Sir Francis Drake's descendants, we hear commentary in a curiously familiar voice. Closing credits reveal that it belongs to Robert Day, 40 years younger and unfamiliar in his own times.

"Love on the Wing" is an early colour animation film on Air Mail. A miniature masterpiece in imaginative and technical innovation, with delicately synchronized music, this four-minute gem shows how much quality and subtlety has been lost by the crude computer animations of today.

Backing up the video is a set of detailed study notes keyed to a set of slides. A mixture of photographs of the theatres at Epidaurus, Athens and Delphi and some scholarly artistic reconstructions, these are intended as "examples" for subsequent classroom discussion. But with whom? Dr Beauchamp's notes are vague on this point; suffice it to say that the whole pack will be invaluable for groups studying theatre arts at any level between GCSE and first degree.

The latter, indeed, might find even more in Beauchamp's companion pack, *Staging Roman Comedy*. More precise than his conjectural essay on Greek tragedy, it follows him around Rome and Pompeii as he collects information about the kind of theatre Plautus knew. Still hot on his heels, it then records the construction of a full-scale replica back in Warwick and an experimental performance of *Miles Gloriosus* ("The Braggart Soldier").

Once again there is a supporting booklet and a set of slides, and these too reflect Beauchamp's enthusiasm. Even more than *Staging Greek Tragedy*, in fact, this pack is the perfect introduction to ancient theatre and its legacy. Forget about those gloomy Greeks; Plautus might be the earliest Latin writer whose texts have survived, but his influence is still strong today - as anyone who remembers Frankie Howerd in *Up Pompeii* must acknowledge.

Laurence Alster



## In chorus

Ancient Theatre and Its Legacy  
Staging Greek Tragedy (video and slide pack)  
Staging Roman Comedy (video and slide pack)  
VHS, U-matic £35 + VAT each  
Audio-Visual Centre, University of Warwick, Coventry CV31 1ER.

There is a seat on the central aisle in the ancient theatre of Epidaurus in Greece, on which television presenters always seem to sit. Some years ago Sir Peter Hall had it while talking about the amphitheatre's influence on the design of the Olivier auditorium on the South Bank. Then Ronald Harwood perched there at one point in his BBC Television series *All the World's a Stage*.

Now it has been ceded to Dr Richard Beauchamp of the University of Warwick. And he is determined to make the most of this opportunity. Indeed, in the course of one 25-minute video tape he contrives to say far more about the practical realities of Greek drama than Hall or Harwood ever did.

*Staging Greek Tragedy* uses a mixture of film of actual sites and graphics to explain something of how ancient Greek tragedy seems to have been produced. It assumes merely that its audience will be familiar with the *Oresteia*, but it is by no means a slight, skimpy introduction. Beauchamp presents an impressive array of both literary and archaeological evidence to support everything he says - even conjectures about where the Chorus stood and how the famous carpet was laid in Aeschylus' *Agamemnon*.

Backing up the video is a set of detailed study notes keyed to a set of slides. A mixture of photographs of the theatres at Epidaurus, Athens and Delphi and some scholarly artistic reconstructions, these are intended as "examples" for subsequent classroom discussion. But with whom? Dr Beauchamp's notes are vague on this point; suffice it to say that the whole pack will be invaluable for groups studying theatre arts at any level between GCSE and first degree.

The latter, indeed, might find even more in Beauchamp's companion pack, *Staging Roman Comedy*. More precise than his conjectural essay on Greek tragedy, it follows him around Rome and Pompeii as he collects information about the kind of theatre Plautus knew. Still hot on his heels, it then records the construction of a full-scale replica back in Warwick and an experimental performance of *Miles Gloriosus* ("The Braggart Soldier").

Once again there is a supporting booklet and a set of slides, and these too reflect Beauchamp's enthusiasm. Even more than *Staging Greek Tragedy*, in fact, this pack is the perfect introduction to ancient theatre and its legacy. Forget about those gloomy Greeks; Plautus might be the earliest Latin writer whose texts have survived, but his influence is still strong today - as anyone who remembers Frankie Howerd in *Up Pompeii* must acknowledge.

Hugh David

## After A levels

sizeable number of students opting for a place at poly rather than at university and, as a result, many of the more popular courses are hugely over-subscribed. Good news for lecturers, perhaps, but not so cheering for those hopefuls who face unprecedentedly fierce competition for that precious place.

The first - and arguably most important - hurdle in this race is the proper completion of the recently-introduced PCAS (Polytechnics Central Admissions System) form. With this in mind, the authorities interviewed rightly stress the importance of giving thought to a task too often regarded by applicants as a refined bureaucratic dreamt up by some sadistic bureaucrat. It is particularly good, for example, to see special attention being paid to section nine of the form, in which candidates are invited to give "further information" about themselves. Even a warning against exaggerating one's own interests/abilities might have been useful here; many are the students who, when called to interview, find themselves embarrassed and upset by close questioning on the sometimes extravagant claims made in this section. However, this is the only omission of any real note in a video

that is precise, sensible and modest. In contrast, modesty is a quality scarcely in evidence throughout the lengthy *Life at University*, an unashamed sales pitch from the University of Sheffield. After some well-judged remarks from a schools liaison officer on the need for close scrutiny of all university handbooks for details of courses offered and accommodation available, the video ill-advisedly loses all pretence at objectivity and focuses almost exclusively on life at Sheffield.

A good life it is, too - or so we gather from a heavily-scripted exchange between two local sixth-formers and student reps ("I'm glad you asked that question," says one with all the fired enthusiasm of a man on his fifth "take"). What we are shown is indeed impressive; the facilities for play (apparently very important) and work (rather less so, it seems) look very tempting. But the obvious artificiality of the conversation gives an artificiality to the prospect of the Grand Tour and prospective students may begin, in the presence of such a stream of stiffly cheerful assurances, to suspect that something is not quite right. The scepticism almost natural to teenagers raised in a video age could well prove the undoing of this production.

**Options: How To Win Your Place At Polytechnic**  
VHS or Betamax  
£69.95

**Impact Video, 2 Back Mountjoy, Durham City, DH1 3AZ.**  
Life at University  
University of Sheffield Audio Visual and Television Centre  
VHS, free hire to schools.

**Schools Liaison Service, University of Sheffield, Favel Rd, Sheffield S10 2TN.**

**Move Into The Fast Lane: Higher Introductory Technology and Engineering Conversion Courses**  
Produced by the Write Company for the National Advisory Body for Public Sector Higher Education  
VHS  
Copies may be obtained on free loan from the HITECC Unit, National Advisory Body, Metropolis House, 22 Percy Street, London W1P 9PF.

**The Impact Video production, How to Win Your Place At Polytechnic**, makes a number of telling points right from the start. Polytechnics are no longer the Cinderella of higher education, proudly accepting their role as lesser partners to the universities. The substantial reputations that some polytechnics have enjoyed in a video



## MEDIA

# You're in business

John Pardoe on a series for entrepreneurs

The Business Exchange  
Channel 4  
Sundays 5.15pm

In his autobiography Bertrand Russell recalls the types of people he met on a long sea voyage. He concludes that if you are looking for stimulating and interesting company and conversation you should avoid businessmen. It is a view with which many teachers will agree. It is also the problem facing a TV producer of business programmes.

Of course there is an audience for business just as there is a readership for the "how I built a successful business" type of book. But is the audience wider than the specialist one? The producers of *The Business Exchange* have settled for the specialist and limited audience of practising and would-be business people. They have not, however, entirely avoided the problem. Teachers will want to know whether it is also a series to stimulate the entrepreneurial instinct in tomorrow's workforce. On the evidence of the first programme, I would not expect any budding young entrepreneur to be greatly stimulated by it.

Each week the programme aims to study a new business and an established one. The new entrepreneur is invited to seek advice from the one who has already made it, to discuss problems with a consultant, and with the "business vox pop", introduced by means of the telephone. The phone-in is a natural for the programme, but adds nothing to television. Moreover, the time allowed for the vox pop is so limited as to be useless. If the questions or comments of those who phone in are worth hearing, they deserve more than the cursory, desperate-to-get-one-more-phone-call-in approach.

The crux of *The Business Exchange* is the study of a new entrepreneur confronting and seeking solutions to early problems. If the programme continues to find new businesses with the intrinsic interest of Mark Callahan's *Alternative Cleaning Company*, it can afford to rely on the strength of this idea without decking it out with telephone quacks.

Mark Callahan's problem was very familiar to expanding new businesses in Britain today. The quality of the service he can provide depends on the quality of his staff and supervisors. He

has found the problem of recruiting good staff into the retail store cleaning business extremely difficult to solve. Unfortunately the answers he got from the "experts" were not as interesting as his problem.

In this programme, Robert Klapp was the businessman who had made it. The best advice he gave was to use his own company's recruitment services and ring him at his office in the morning. I suspect that Mr Klapp runs a very good company. Interestingly, it was founded by his wife - so who was the entrepreneur? Like most businessmen, however, he cannot impart how to be successful to the rest of us.

*The Business Exchange* is not quite the *Gardeners' Question Time* of entrepreneurs. It may be impossible for such a thing to exist. For *Gardeners' Question Time* relies heavily on the expert who is both incisive and articulate and has refined his practical experience into something which does at least approximate to a science. Whether there is a science of entrepreneurship is doubtful. Certainly it has not yet been found by the producers of *The Business Exchange*.

## OFF AIR

OPEN COLLEGE chief executive Sheila Innes told *The TES* (May 22, 1987) that she'd like to see mainstream TV programmes encouraging potential students to take OC courses. It looks like the Open University has inadvertently stolen a march on the idea.

George Bulman, Granada's gloved gunshow who prefers Shakespeare to shoot outs, makes great play of the benefits of his OU course. He inspired *Banana* fan Steven McGregor of Newcastle-upon-Tyne to approach his regional OU centre, where he found the tutor who dealt with him, was also a devotee of the programme. The result is that Mr McGregor has now registered to do a foundation course.

Don Henderson, who plays Bulman, received the news among his fan letters, and comments: "Crime related and detective series are often accused of encouraging violence and general lawlessness. This suggests just the opposite effect for Bulman."

MEANWHILE, the new series of programmes for aspiring rock musicians, *Rockschool*, to be shown in October, is likely to spawn an Open College course of its own, tentatively entitled *Rockbiz*.

The idea is to complement the *Rockschool* series, which deals with the musical side of rock, by helping young musicians plan a career in music, with advice and guidance on equipping, administering and organizing a band and making it economically viable.

The course, which should be available next January, will include assignments, check lists and reference material, with audio cassettes featuring young bands' experiences and advice from music industry professionals.

One intriguing feature how to get state aid for your band, courtesy of the Enterprise Allowance Scheme.



THE E FORCE - on-the-job schemes set up by the BBC and managed by Community Service Volunteers - has finished its first four-month cycle with unexpectedly pleasing results. The idea behind the scheme is to train unemployed people over 19 in media and other skills, by attaching them to BBC radio and TV programmes that deal with unemployment.

Of the 25 trainees who joined the scheme (which operated in Glasgow, Newcastle, Cardiff and Belfast) in March, eight have got jobs or have been accepted for further training in broadcasting or community work.

One now works in a women's film co-operative which makes films for Channel 4, another has a place on the BBC's Anniversary Trust training scheme, while a third has been accepted onto a postgraduate journalism course. A further two have joined the Belfast team as advisers.

Francis Sealey, the E Force co-ordinator, stresses that training people for media jobs isn't the prime purpose of the scheme, and says that lots of other training benefits can result. All the same, he's pleasantly surprised by its initial success and looks forward to more developments.

A new E Force, based in Manchester, is to start in October and other regions may well have the E Force with them by the end of the year.

"The idea of having unemployed people themselves working on programmes about unemployment seems logical," and Francis Sealey sees this as a sort of self-help to grow confidence and self-esteem. "Some programmes can raise people's expectations without being able to meet them."

For more information on the E Force, ring 01-927-3066.

Nick Baker

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## Background

Masterworks  
Channel 4, Fridays 8.45pm  
Scribes, Scholars and Saints: The Art of Celtic Manuscripts  
ITV, Sundays 2pm

Masterworks, Channel 4's new five-part series on some of the major paintings in the National Gallery of Scotland collection, is a well-structured, written and presented by a well-practised art historian, Edwin Mullins. It aims to put each picture into its historical context by relating it to the visual and pictorial world of its time, with the commentary providing the relevant biographical, technical, social and cultural information to explain its meaning. Contradictions are ignored or sidled over, since the whole purpose is to sum up the work's essence in 10 minutes.

Mullins is something of an expert at this, offering us just enough facts, figures and illustrations to feel our way into the period and place of the painting, as in the first programme on Raeburn's 1784 portrait of the Rev Robert Walker ice-skating. Telling us about the particular weather conditions that led to the formation of the skating society, and describing exactly what the Reverend gentleman is doing, help to build up a sense of the reality behind the smoothly painted surface, as do hearing Walter Scott's account of the painter at work and learning that this portrait was painted for the artist's entertainment alone.

But for all the descriptions of Raeburn's technique and comparisons of this portrait with others by him and his contemporaries, the approach is too elliptical to get to the heart of the work. Too often, the camera is on other works, sometimes in the same gallery, the principal one out of view. In the attempt to establish a context for the painting, it too easily becomes an illustration of the historical points made; the actual picture disappears beneath an accumulation of documented facts. Mullins should have attended more closely to Raeburn's opinion that the background should only be a shadow so as not to divert attention from the face.

*Scribes, Scholars and Saints*, Ulster TV's new three-part series, is much more ambitious, nothing less than an investigation into why the 10 gospel manuscripts, now 1,000 years old and preserved in Trinity College, Dublin and The Royal Irish Academy, were written, how long it took and what complex methods were used to design and make them. Two of these manuscripts are famous, the exquisitely scripted and illuminated *Book of Durrow* and *Book of Kells*, but these are not allowed to dominate. In the gently persuasive, enthusiastic hands of the programme's presenter, Dr George Simms, they have their own value and a part to play in the account.

After only one half-hour programme, the account is already fascinating. The natural, geographical isolation of the monks is contrasted with the cosmopolitan cultural significance of what they produced and the pocket-sized daily application of the books' contents almost contradicted by the sophisticated artistry bestowed upon them. The script, as Dr Simms confirms, is an art in itself, particularly when so many capital letters and initials are embellished with significant detail, and here, it is rightly allowed to speak mostly for itself.

Michael Clarke



Cagney and Lacey: a sign of progress?

## The other half

Putting Women in the Picture  
BBC1  
Monday, August 24 9.30pm; repeated Tuesday, September 1, 1.50pm

TV has taken to watching itself, with programmes like *The Media Show*, *Open the Box and Right to Reply*, *Putting Women in the Picture*, *Barstiller*, *Helena Kennedy puts TV on trial* again. "I promise you this won't be a whinge," she says at the outset. "This is just women laying claim to their half of the picture."

While the programme shows little that we don't already know about the portrayal and position of women on TV, it does pull all the injustices and stereotypes together, zapping them across the screen in a fast, thoughtful and often funny documentary, produced by Clare Brigstocke.

*Cats' tales*  
Radio 4  
Mondays 10am until August 31

*Cats' tales* is not bad, but it could be better. Its strength lies in the magazine format with a stable cast of presenters. These are linked in a predictably zany situation. When these, this summer, it is being stranded on a desert island, exploit imagination and audience participation, as in the quiz, and informative features, they offer enjoyment and stimulation. When they try to emulate the kind of knock-about comedy which children's television goes for, the result is a

confusion and boredom. Thus, this summer, we have had a regular "off beat" interruption from a desert island radio station, written and performed by Jonathan Kydd. As a joke, about mid-July, it took over the heads of the primary school audience. As comedy, it is a failure.

However, the series also includes a gripping dramatization of Rosemary Sutcliffe's *The Sword and the Circle*, starring Aled Jones. All conversation, in our house ceases as we hear piece after piece of the Arthurian legend re-told, simply but with full measure of magic and pomp. At last, something which makes the Arthurians into a coherent

Victoria Neumark

Nick Baker

Nick Baker

Nick Baker

Nick Baker

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 Coulsdon Primary School, Coulsdon, Oxfordshire. (19818) 01235

### Music

### Other Assistants

### HAMPSHIRE

**WINDLE HOUSE**  
 11A, 12A, 13A, 14A, 15A, 16A, 17A, 18A, 19A, 20A, 21A, 22A, 23A, 24A, 25A, 26A, 27A, 28A, 29A, 30A, 31A, 32A, 33A, 34A, 35A, 36A, 37A, 38A, 39A, 40A, 41A, 42A, 43A, 44A, 45A, 46A, 47A, 48A, 49A, 50A, 51A, 52A, 53A, 54A, 55A, 56A, 57A, 58A, 59A, 60A, 61A, 62A, 63A, 64A, 65A, 66A, 67A, 68A, 69A, 70A, 71A, 72A, 73A, 74A, 75A, 76A, 77A, 78A, 79A, 80A, 81A, 82A, 83A, 84A, 85A, 86A, 87A, 88A, 89A, 90A, 91A, 92A, 93A, 94A, 95A, 96A, 97A, 98A, 99A, 100A.

**Other than by Subject Classification**

**Other Assistants**

**LONDON SW7**  
**THE HAMPSHIRE SCHOOL**  
 Qualified and experienced teachers needed for September 1987 to work with a small group of 4 year olds. Initially this will be a one term appointment to cover maternity leave.

Please apply in writing with curriculum vitae, names and addresses of three referees to the Headmaster, Hampshire School, 66 Southampton Row, London W1N 1AA. (01753) 635022.

**OXFORDSHIRE**  
**SALFORD COLLEGE OF FURTHER EDUCATION**  
 Applications are invited from registered teachers for the undernoted posts:-

**HEAD TEACHER** (Re-advertisement) Salary £16,000  
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# APPOINTMENTS IN SCOTLAND

## LOTHIAN REGIONAL COUNCIL DEPARTMENT OF EDUCATION TEACHING APPOINTMENTS

Applications are invited from registered teachers for the undernoted posts:-

**HEAD TEACHER** (Re-advertisement) Salary £23,888  
 Tyneside High School, Edinburgh.

**HEAD TEACHER** Salary £21,114  
 St Kentigern's (RC) Academy, Edinburgh.

Tyneside High and St Kentigern's Academy are both six year comprehensive co-educational schools with pupil rolls of approximately 950 and 750 respectively.

Applicants for these posts must hold good professional qualifications and have successful experience at a senior level in the Education Service. Applicants should also have the drive and leadership qualities to play a leading role in the development of the Education Service in the area.

Any applicant wishing initial discussion about the posts may contact Mr D Steele, Senior Education Officer (Secondary Division) 031 228 9186 Ext 2133.

Salary will be in accordance with the current Scottish Teachers' Salaries Memorandum. Applicants must be registered with the General Teaching Council for Scotland.

Application forms and further particulars for the above posts may be obtained from Head of Personnel, Personnel Section, 40 Torphichen Street, Edinburgh EH3 8JJ.

Closing date for applications is 4 September 1987.

*Lothian Regional Council is an Equal Opportunities Employer and will prevent discrimination particularly on the grounds of sex, marital status, disability, race, colour, religion, sexual orientation, nationality or ethnic origin.*

(030903)

## LOTHIAN REGIONAL COUNCIL DEPARTMENT OF EDUCATION TEACHING APPOINTMENTS

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 Broomhouse Primary School, Broomhouse, Edinburgh.

**HEAD TEACHER** Salary £14,229  
 Coulsdon Primary School, Coulsdon, Edinburgh.

Salary will be in accordance with the current Scottish Teachers' Salaries Memorandum.

Applicants are invited from registered teachers with appropriate qualifications in Educational Psychology for a vacancy in the Psychological Service team for Mid and East Lothian based at the Croft Street Centre, Dalkeith.

Experience of having worked as an Educational Psychologist is desirable.

Salary will be in accordance with the current Scottish Teachers' Salaries Memorandum. An essential car users' allowance will be payable.

Application forms and further particulars may be obtained from the Head of Personnel, Personnel Section, 40 Torphichen Street, Edinburgh EH3 8JJ.

Closing date for applications is 4 September 1987.

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(030904)

## TOYSLIDE Regional Council Education Department CAREERS OFFICER

£9050 - £11,442 (Ref. 255/87)

Location: Academy Lane, Arboush.

The postholder will work within the Employment Team, will primarily provide vocational guidance to school young people, securing employment, and will also regularly renew and identify the needs of the unemployed and those on special measures programmes.

Applicants must be qualified Careers Officers or students who have successfully completed the Diploma in Careers Guidance Course. A job specification is available. Application forms should be received by no later than first post Monday 7th September 1987.

Application forms for the above posts are available from and returnable to the Director of Manpower Services, 68 Commercial Street, Dundee DD1 2AF - telephone Dundee 23261, Ext. 2881. Answering device 8.45 am - 5.00 pm Monday to Friday.

Removal and relocation expenses are available in certain circumstances for staff appointments.

The aim of the Council's Equal Opportunities policy is to ensure that no job applicant receives less favourable treatment on the grounds of sex, marital status, race, colour, nationality, ethnic or religious origin, disability or sexual orientation, or on the basis of any other grounds or requirements which cannot be shown to be justifiable.

(030902)

### DUNDEE

### EDINBURGH

### UNIVERSITY OF DUNDEE

### DEPARTMENT OF PSYCHOLOGY

### REMEDIAL TEACHER

Qualified teacher with experience of reading/spelling remediation required for MGC-funded project on cognitive effects of intervention in dyslexia. Some background research methods desirable but not essential.

The position is part-time (20 hours per week for three years). Salary will be pro-rata on the research & analogous scale (£8,185 - £11,013) with planning according to qualifications and experience.

Further particulars from applications with CV (2 copies) and the names of two referees to: The Personnel Office, The University, Dundee DD1 4HN.

Please quote Ref: EST/428/77E. Closing date: 11 September 1987. (30091) 170000

**Scottish Arts Council**

## EDUCATION OFFICER (Temporary Post)

An Education Officer is required to organise and implement an extensive educational programme for schools and adults for the Edinburgh International exhibition.

The exhibition comprises recent work from Europe and North America. Candidates should, therefore, have a sound knowledge of recent developments in contemporary art and experience in interpreting and communicating modern art to a wide public.

The period of employment, a mixture of part and full time, is from September 1987 to February 1988.

A salary of £3,000 is offered as a fixed fee.

For full details and application form, to be returned by 4 September, 1987, apply to:-

Art Department, Scottish Arts Council, 19 Charlotte Square, Edinburgh, EH2 4DF. Tel: 031-228 6051.

The Scottish Arts Council welcomes applications from all sections of the community regardless of race, colour, ethnic or national origin, marital status, sex, sexual orientation, disability or religious beliefs. (030911)

## LOTHIAN REGIONAL COUNCIL DEPARTMENT OF EDUCATION TEACHING APPOINTMENTS

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**HEAD TEACHER** Salary £14,229  
 Coulsdon Primary School, Coulsdon, Edinburgh.

Salary will be in accordance with the current Scottish Teachers' Salaries Memorandum.

Applicants are invited from registered teachers with appropriate qualifications in Educational Psychology for a vacancy in the Psychological Service team for Mid and East Lothian based at the Croft Street Centre, Dalkeith.

Experience of having worked as an Educational Psychologist is desirable.

Salary will be in accordance with the current Scottish Teachers' Salaries Memorandum. An essential car users' allowance will be payable.

Application forms and further particulars may be obtained from the Head of Personnel, Personnel Section, 40 Torphichen Street, Edinburgh EH3 8JJ.

Closing date for applications is 4 September 1987.

*Lothian Regional Council is an Equal Opportunities Employer and will prevent discrimination particularly on the grounds of sex, marital status, disability, race, colour, religion, sexual orientation, nationality or ethnic origin.*

(030904)

## THE DUKE OF EDINBURGH'S AWARD

Invites applications for the post of Territorial Officer for Scotland. The preferred age range is between 30-40.

The successful candidate will be responsible for the operation, development, administration and training strategy of the Award Scheme in Scotland.

Candidates must have wide experience within teaching, administration, or the statutory youth service, and be educated to Degree or Qualified Teacher Certificate level. Evidence of a progressive career achievement, innovation and creativity is essential, as is the ability to identify with the needs of young people from all backgrounds.

This appointment is for a period of 10 years and the salary will be on a scale £13,855-£17,760 + car.

Application forms and further details are available from the Director, The Duke of Edinburgh's Award, 5 Prince of Wales Terrace, Kensington, London W8 5PG, to whom completed application forms should be returned by 11th September 1987. Please quote Ref. No: TOS87.

(030902)

## APPOINTMENT OF VICE-PRINCIPAL (PLANNING AND RESOURCES) - CROYDON COLLEGE

SALARY: £26,226 - Group 9 (Inclusive)

Applications are invited for the above post, tenable from 1st January, 1988.

Croydon College is a major Institution of Further and Higher Education, organised into four Faculties serving the needs of both Croydon and the region. It offers a broad range of educational opportunities for trades and professions in industry and commerce, developing courses ranging from Youth Training Schemes to professional and post graduate studies. The College also offers extensive provision for 16-19 year olds in its two Tertiary Centres.

The Vice-Principal will be accountable to the Principal to provide a comprehensive management information and resource service in order to fully support the provision of quality and effective learning throughout the College.

The post is one of two Vice-Principal posts approved for the College. The other post of Vice-Principal (Operations) is responsible for the planning, co-ordination and supervision of the academic work of the College.

Ideally candidates for the post should have substantial experience in Further and Higher Education. Experience at Senior Management level would be an advantage.

Application forms and further details are obtainable from the Director of Education (FE), Education Department, Taberner House, Park Lane, Croydon, to whom they should be returned by Wednesday, 9th September, 1987.

Prospective candidates who would like an informal discussion in regard to the post are invited to contact the Principal of the College, Mr. P. Phillips, on 01-780 5805. (14989)

## CROYDON EDUCATION





## PRINCIPAL LECTURER IN ELECTRICAL AND ELECTRONIC ENGINEERING

Applications are invited for this senior post within the School of Engineering. Candidates should possess high academic qualifications and have wide experience of Electrical and Electronic Systems, including the applications of PLC's and microprocessors. The person appointed will lead a team of lecturers in the continuing development of new and existing courses.

## LECTURER GRADE II IN ELECTRICAL INSTALLATION

Applicants should be suitably qualified and have considerable experience in the installation of electrical supplies in industrial and domestic premises including the installation of interlocking, fire detection equipment and emergency lighting. Experience in the planning of contracts and estimating is essential. Teaching experience or qualifications are desirable.

## LECTURER I IN ELECTRICAL INSTALLATION (TEMPORARY FOR TWO YEARS)

Applicants should hold suitable technical qualifications and have wide experience of industrial and domestic installations. Proficiency in the practical skills associated with the installation of steel and plastic conduit, trunking, traywork, PVC SWA PVC and MIMS cables etc. is essential. Teaching experience is desirable though not essential. Further details and application forms for the above posts are available from the Registrar, The North East Wales Institute, Plas Coch, Wrexham, Clwyd, Tel: Wrexham 280868. Closing date for receipt of applications 28th August 1987.

## LECTURER I IN CHEMISTRY

Applicants are invited to teach chemistry within the School of Natural Sciences, which undertakes a range of work ranging from GCE A level and STC National Certificate in Diploma courses to Degree level courses in Chemistry. New degree courses are being planned for implementation in September 1988. It would be helpful if the applicants have experience of lecturing at the levels specified. Preference, however, will be given to energetic well qualified candidates who can make maximum use of the wide range of resources available in the School, including an active research potential. Further details and application form for the above post available from the Chief Administrative Officer, The North East Wales Institute, Connaught Quay, Deeside, Clwyd, Tel: Deeside 817831 Ext. 254. Closing date for receipt of applications 28th August 1987.

## University Appointments

### CAMBRIDGE

Applications are invited from professional scientists with a minimum of 10 years' experience in the field of electrical and electronic engineering for the post of Principal Lecturer in the School of Engineering. The post holder will be responsible for the continuing development of new and existing courses.

Closing date: 18 September 1987. (130583) 28000

### STIRLING

#### UNIVERSITY OF STIRLING

#### GRADUATE ASSISTANT PHYSICAL EDUCATION

Applications are invited for the above post. Applicants should possess a good honours degree in physical education. The post offers an opportunity to combine a teaching role with administrative duties with a possible extension of a further year. Salary £5,457 - £6,173 plus U.S.S. benefits. Further details and application forms available from the Registrar, University of Stirling, Stirling FK9 4LA. Closing date for applications 28 August 1987. (17457) 28000

## Research Posts

### SUSSEX

#### BRIGHTON POLYTECHNIC

#### FACULTY OF EDUCATION

#### RESEARCH ASSISTANT

Telesoft Interactive Video Project

£6,060 - £6,843 per annum (pay award pending)

For a two year programme of research into the design and production of interactive video material for in-service teacher training. The successful applicant will be required to develop strategies and methodologies for the production and evaluation of interactive video materials and to develop theoretical approaches - to design criteria. Preference will be given to trained secondary teachers and to those with experience of video production. Good communication skills are essential.

Further details and application forms are available from the Personnel Department, Brighton Polytechnic, Hove, Sussex BN1 9QJ. Tel: (01273) 893533. Ext. 2556.

Closing date Friday September 4, 1987 (130596) 290000

## Youth and Community Service

### HERTFORDSHIRE

#### COUNTY COUNCIL

#### EAST HERFORD COLLEGE

#### Youth & Community Worker

(Based at the V and Y Youth Centre)

This is an opportunity to join a lively team of professional staff serving the borough of Hertfordshire. For our current vacancy we need an experienced and qualified youth and community worker in a post which combines supervision of young people in the development of provision for young people in the surrounding areas. West Chesham covers an interesting mixture of old and new communities on the fringe of the Green Belt.

Applicants should be committed to anti-racism, anti-sexism and anti-homophobia work practices. Closing date: Friday September 4, 1987. (130596) 290000

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## NORTHAMPTONSHIRE COUNTY COUNCIL

### YOUTH SERVICE

#### IN CONJUNCTION WITH BOYS' CLUBS OF NORTHAMPTONSHIRE

#### YOUTH WORKER

Applications are invited from young people who have been educated within the County. The new worker will be posted to the Kings Heath Adventure Club and be expected to develop work within the centre in partnership with the community and other agencies.

The Youth Worker will be responsible for the development of the club which has a lively programme of work. It is well attended by young people from the estate and has an active supporters association which provides leadership and financial support. Salary payable will be in accordance with the Joint Negotiating Committee scale for qualified youth workers and community centre workers level 2 (£5,200 - £5,600) (under review) starting point according to experience.

Application forms and further details can be obtained from David T. Leslie, Organising Secretary, Boys' Clubs of Northamptonshire, 9 Gifford Road, Northampton NN1 1DP. Tel: (0603) 54611. Ext. 12. Closing date for applications 11th September 1987.

The Northamptonshire County Council welcomes applications regardless of ethnic origin and marital status. Disability. (130592) 40000

### Overseas Appointments

### CALIFORNIA SCHOOL DISTRICT

TEFL teacher wanted for the post of Full-time Deputy Youth and Community Worker at Whinney Banks Youth and Community Centre, Middlesbrough, Cleveland.

This centre was purpose built and enjoys extensive facilities. Duties will involve assisting the Senior Youth and Community Worker together with certain special responsibilities. It is envisaged that the successful applicant will take a special interest in the Youth Section of the Centre and will be able to respond to the needs of the unemployed in the Community.

Salary and Conditions of Service are in accordance with the recommendations of the Joint Negotiating Committee. The salary falls within the range of JNC2.

Previous applicants need not reapply as they will automatically be reconsidered.

Assistance with removal and relocation expenses will be provided in approved cases. Temporary housing accommodation may also be available within the County area.

Application forms are available from the County Education Officer, Education Offices, Woodlands Road, Middlesbrough, Cleveland, T81 3BN (Tel. (0462) 248165, Ext. 3000/3006), to whom completed forms should be returned by 4th September 1987.

We are an equal opportunities employer. All applicants who have the support of the Disabling Resettlement Officer will be granted an interview.

Further details and application forms are available from the Personnel Department, Brighton Polytechnic, Hove, Sussex BN1 9QJ. Tel: (01273) 893533. Ext. 2556.

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## Registrar:

### Adult Education (Ref 0/2) £13,257 - £15,039

This key post offers an exciting career opportunity. The postholder will be an important member of the Adult Education Management Team, responsible for managing finance, support staff and administrative systems, with a particular emphasis on generating additional income.

Communication and inter-personal skills, administrative ability, knowledge and experience of financial systems, a sensitivity to student needs and a willingness to innovate will be required.

Details from: Director of Education and Recreation, Guildhall 2, Kingston, SURREY KT1 1EU. 01 546 2121 ext 2222 (office hours) 01 546 4949 (other times). Quote vacancy reference.

Closing date: 4th September

Royal Borough of

KINGSTON

upon Thames

An equal opportunities employer

Cleveland

County Council

EDUCATION DEPARTMENT

Re-advertisement

Deputy Youth and Community Worker

Applications are invited from suitably qualified candidates for the post of Full-time Deputy Youth and Community Worker at Whinney Banks Youth and Community Centre, Middlesbrough, Cleveland.

This centre was purpose built and enjoys extensive facilities. Duties will involve assisting the Senior Youth and Community Worker together with certain special responsibilities. It is envisaged that the successful applicant will take a special interest in the Youth Section of the Centre and will be able to respond to the needs of the unemployed in the Community.

Salary and Conditions of Service are in accordance with the recommendations of the Joint Negotiating Committee. The salary falls within the range of JNC2.

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Assistance with removal and relocation expenses will be provided in approved cases. Temporary housing accommodation may also be available within the County area.

Application forms are available from the County Education Officer, Education Offices, Woodlands Road, Middlesbrough, Cleveland, T81 3BN (Tel. (0462) 248165, Ext. 3000/3006), to whom completed forms should be returned by 4th September 1987.

We are an equal opportunities employer. All applicants who have the support of the Disabling Resettlement Officer will be granted an interview.

Further details and application forms are available from the Personnel Department, Brighton Polytechnic, Hove, Sussex BN1 9QJ. Tel: (01273) 893533. Ext. 2556.

Closing date Friday September 4, 1987. (130596) 290000

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